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### Autumn Embellishments

- ◆ DIY Casual Kimono P. 58
- ◆ Elegant Overalls P. 26
- ◆ Custom Jeans P. 55

Bubbling  
Lace Cauldron  
P. 30



FALL 2019



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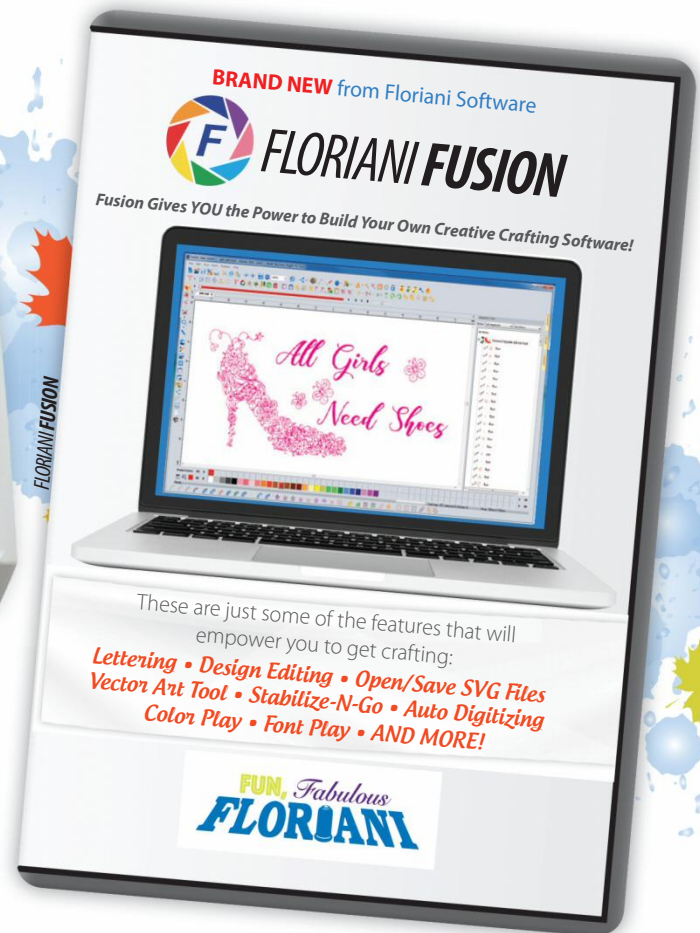


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# CREATIVE MACHINE Embroidery

VOLUME 18 • ISSUE 3

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Printed in USA



Please recycle this magazine.

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## Dear Readers,

Okay, confession time: Halloween is my favorite holiday. It has nothing to do with candy and everything to do with the aesthetic — I love to get my goth on for a month or so every year. I especially enjoy the range of spooky and spooky-cute décor. I'm a sewist with a theater background, and Halloween is my best opportunity to dress up in public without looking really weird.

In our Fall issue, we have lots of cute embroidered décor to get your house ready for October 31. There are glowing eyes to slip into mason jars and set up where they'll keep a spooky watch on visitors (page 44) and a fun bat friend attached to a keychain and pompom to keep you company all month long (page 46). And check out page 30, where you'll find a spectacular freestanding lace cauldron complete with flaming logs and creeping mist. And don't forget to download the free Halloween lace spider web charm!

Of course, as much as I hate to admit it, fall isn't all about Halloween. But we have lots of non-holiday-related projects for you to enjoy as well. Add beautiful embroidered contrast cuffs to readymade (or handmade) jeans on page 55, layer up with a pretty draft-your-own kimono on page 58 and get your throws ready to go by tucking them in a handy fabric basket that you'll learn how to make on page 62.

I feel very lucky because machine embroidery is an aspect of my job. Unfortunately, I have enough other things to do that actually having the chance to embroider at work is something of a treat. If you wish that you could just embroider all day like I sometimes do, check out the article on page 52 about starting your own embroidery business. It's the first in a three-part series, and we hope it will spark some readers' entrepreneurial spirits.

There's plenty of other great tips, tricks and ideas in this issue. Explore, enjoy and be inspired!

Kate Zaynard and the *Creative Machine Embroidery* Team



## what's next

Get into the holiday mood with gift ideas, party wear and festive décor. Embroider a cute stocking, stitch up some everlasting free-standing lace mistletoe and deck the halls with an adorable flamingo garland. Plus, installment two of the Stitchy Business series! The Winter issue hits newsstands Oct. 15, 2019.

Check out the **SEW & TELL** Podcast, featuring the CME editors! Find it on iTunes or wherever you get your podcasts.





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# tips & tricks

## GLOW ON THE GO

If you don't have glow-in-the-dark thread on hand, coat freestanding lace pieces with glow-in-the-dark paint. The paint acts as a stiffener and creates sturdy, glowing ornaments, just in time for Halloween festivities.

Terri M., Facebook



## TESTING, TESTING

My machine created loose threads on the stabilizer wrong side during embroidery. The tension was balanced, the needle was new and the machine was threaded correctly. I eventually discovered that the fabric wasn't hooped tight enough and the stabilizer was too lightweight for the fabric. Always test stitch!

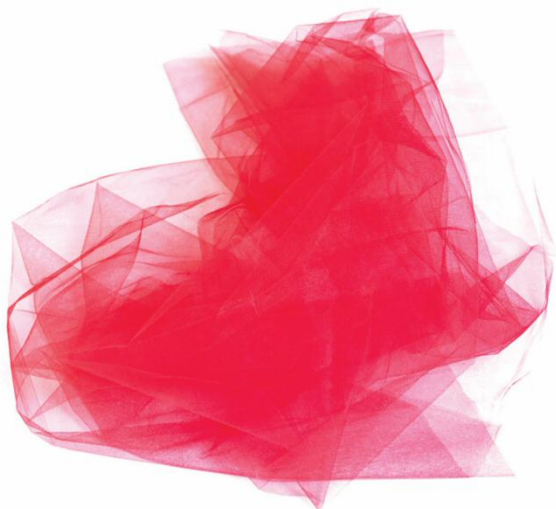
Claudia, email

Learn  
more about  
test stitching  
on page 12!

## TULLE TIME

Use matching tulle as a topper when embroidering towels. It allows you to view the design as it stitches out and it tears away easily.

Irene, Facebook



## Visit [cmemag.com](http://cmemag.com)

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and tricks to inspire  
your embroidery.

## BETTER BACKING

The embroidery for some projects, such as blankets, is visible on the fabric right and wrong side. Thread the bobbin in a thread color to match the project wrong side to make it less noticeable.

Parker, email

## STASH IT

After completing a large embroidery project, cut away as much of the stabilizer as possible and keep it. Store scraps by size. Use small scraps when embroidering names, initials and decorative stitches, and medium scraps for logos and larger monograms.

Joyce, email



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# must haves

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1. Get into the Halloween spirit with the **Creepy Cute FSL Charm Collection**. Each of these freestanding lace charms is perfectly spooky while also being perfectly adorable. Use them to make seasonal jewelry, home décor or even to adorn your favorite garment. The collection includes eight unique spooky motifs. **(\$11.99/collection, [interweave.com/sewing](http://interweave.com/sewing))**



2. Dress up the little girl in your life for jumping with the **Oliver + S Double Dutch Jacket and Shirt Pattern**. This reversible, color-blocked jacket with dropped shoulder and on-seam buttonhole can be sewn either with or without sleeves for any season. Pair the jacket with the accompanying flared-hem knit skirt for a great outfit. Both the jacket and skirt have plenty of great placement options for adding embroidery designs to delight the wearer's heart. **(\$16.95, [oliverands.com](http://oliverands.com))**

3. Stitch up the perfect companion for this time of year with the **October Friend with Halloween Charms Design**. This pretty design is a combination of filled stitching and light stitching, which together create a lovable character decked out in autumn motifs and sporting Halloween accessories. She's a great addition to any seasonal décor item. **(\$2.99–\$3.99, [emblibrary.com](http://emblibrary.com))**



4. Perfect your appliqué with the **Roxanne Glue-Baste-It Dip & Dab**. It's 100% water-soluble, pH neutral, dries clear and flexible and holds firmly until moistened or washed. It comes in a 2½" or 4¼" tube with a small wand that allows you to easily apply dabs or fine lines. Use it for in-the-hoop projects, hold tricky seams in place while sewing — the sky's the limit with this handy product. **(\$3.32–\$4.98, [colonialneedle.com](http://colonialneedle.com))**

5. Sip in style with the **FSL Autumn Mug Rug Collection** from Arizona Embroidery Barn. Each of the 10 designs features a lovely leaf and vines in fall colors framed with a unique border. Stitch them up to place on a table or counter for attractive and useful seasonal décor. Or stitch them together to make a beautiful lace wall hanging. **(\$2.69/design, \$9.95/collection, [azembroiderybarn.com](http://azembroiderybarn.com))**



6. Complete your Halloween quilt to perfection with the **Continuous Line Halloween Collection**. This set of linear motifs is designs to be used for quilting blocks; each one uses a single continuous line to create a Halloween-appropriate image. Stitch them in a neutral color for a subtle look, or make them pop with metallic or glow-in-the-dark thread. Either way, they're the perfect finishing touch. **(\$29.95/collection, [embroideryonline.com](http://embroideryonline.com))**

7. Store your pins in style with these adorable **Wool Felted Pincushions**. They're made from sheep's wool and come in a variety of fruit shapes — we especially love the apple and pumpkin at this time of year! Each one is hand-felted and completely unique. If you're already on the lookout for stocking stuffers for the sewists in your life, this is a great option. **(\$14.00–\$15.00, [etsy.com/shop/embroideryhomedecor](http://etsy.com/shop/embroideryhomedecor))**



8. Carry any embroiderer's most fervent wish with you always with the **"May Your Bobbin Always Be Full" Keychain**. This handmade item features a machine on a light yellow background and measures 2" long. Another great gift option for sewing and embroidery machine users, the key ring can be removed so the fob can be worn as a pendant if preferred. **(\$13.25, [etsy.com/shop/martisannehandmade](https://www.etsy.com/shop/martisannehandmade))**

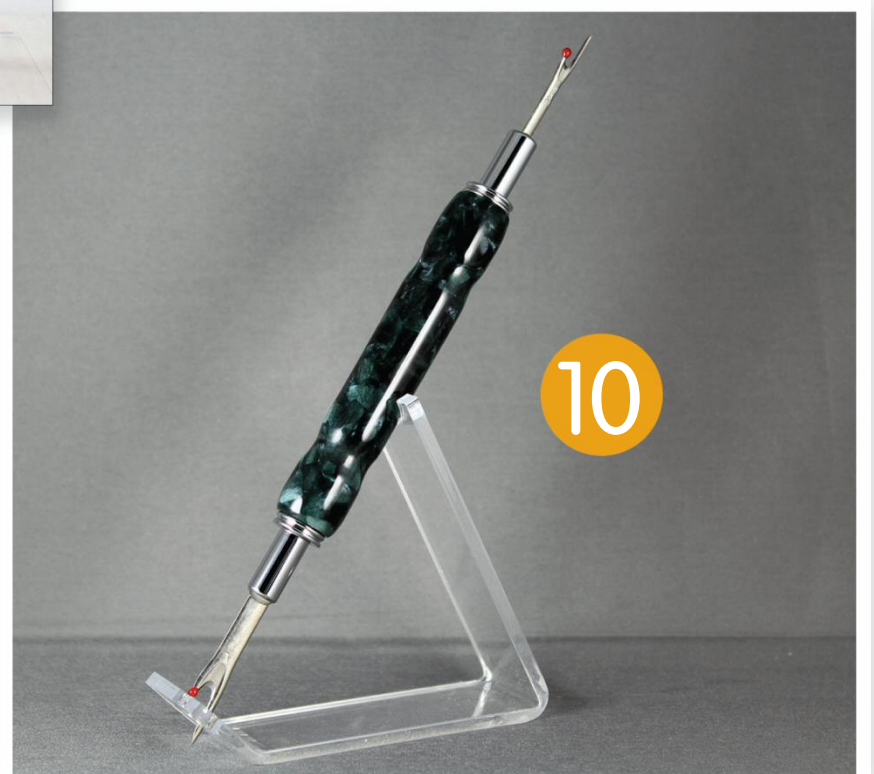


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9. Skirts generally make great canvases for embroidery, and the **Salida Skirt** by True Bias Patterns is no exception. The paneled skirt has two options — a knee-length straight skirt or a flared midi, both with a high waist, zipper fly and pockets. The lines of this garment provide lots of options for embroidery — try centering a motif on each panel at the hem, edging the pockets or tracing the seams with a narrow linear design. **(\$14.00, [shop.truebias.com](https://shop.truebias.com))**

10. This beautiful **Custom Crafted Seam Ripper** is the perfect gift for anyone who sews. The smooth acrylic body is made from a unique pattern of crush acrylic with an ergonomic profile that will be comfortable for hands of any size or age. Both large and small Japanese seam ripper blades are included and can be reversed for safe storage and handling. The blades are replaceable and can be exchanged for stiletto blades if preferred. **(\$42.45, [etsy.com/shop/mainecrafted](https://www.etsy.com/shop/mainecrafted))**





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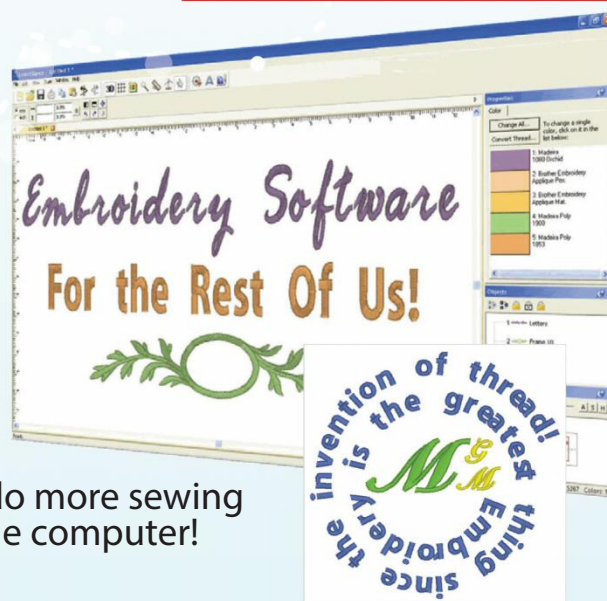
– This Issue's Inside Look –

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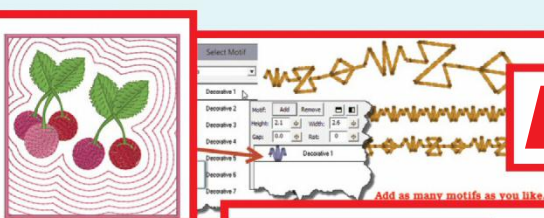


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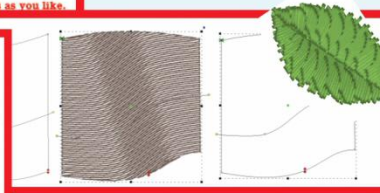
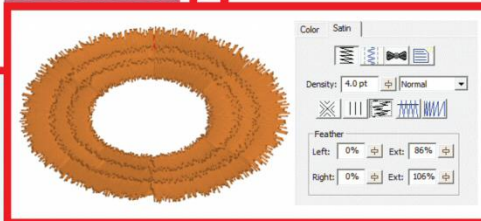
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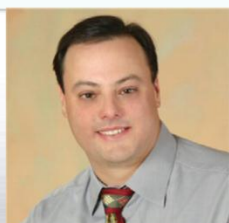
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# Test Stitching

Before embroidering a project, test-stitch the design to ensure that all elements are compatible. This is even more important if the project can't be easily replaced.

Test stitching the design ensures that the design stitches properly with the machine settings and chosen fabric. Professional digitizers and embroidery companies take great care to digitize the design so it stitches in a logical order, there are fewer jump threads to trim and that the stitch density is compatible with most fabrics. After test stitching, if the design doesn't meet your expectations, it may need editing in an embroidery software program. If the design stitches perfectly, keep the digitizer in mind for purchasing designs in the future.

Even if the design is perfect, its weight or thread density may overwhelm a lightweight fabric. To remedy this, either use embroidery software to remove stitches or choose a different design or fabric.

Test stitching also helps determine if machine adjustments are needed. For example, a fast stitching speed can cause thread breakage when stitching dense designs. If threads break during test stitching, select a slower stitching speed. If the fabric is bulky, adjust the presser foot pressure to prevent it from dragging across the fabric surface.

For a test stitch to be effective, use the same materials as in the project, including stabilizer, fabric, needle and thread.

## STABILIZER

Keep at least one cut-away, tear-away and water-soluble stabilizer roll on hand. Having two or more weights of each stabilizer broadens your design and fabric options. In addition, keep a water-soluble topper on hand. The topper helps maintain smooth stitching when embroidering napped fabric.

## FABRIC

If making a project from scratch, purchase additional fabric for test stitching. First, cut out only the pattern pieces that won't be embroidered. Trace the pattern piece to be embroidered onto the remaining fabric. Embroider the design. If satisfied with the results, cut out the pattern piece. If unhappy with the design, make the necessary adjustments, shift the pattern on the fabric and try again.

It isn't necessary to test-stitch on the exact project fabric, but use the same fabric weight and type. For instance, if you often work with quilt-weight cotton fabrics, purchase additional fat quarters for test stitching. Choose fabrics from the same collection, as the weights are often very similar. Don't test-stitch only on white fabric. Instead, choose fabrics that coordinate with the project. If the test stitch is successful, use it in another project. Or purchase fat quarters that coordinate with your home décor. Instead of cutting a hoop-size fabric piece for the test stitch, cut a fat quarter in half and embroider the center. This yields more useable fabric to transform into a project.

Plan ahead to create a larger project, such as a quilt, from several test stitches. Test-stitch designs on coordinating fabric colors. The background fabrics unite the designs, even if they're from different embroidery collections.

If embroidering on a ready-made garment, there may not be extra fabric to use for test stitching. Visit a local thrift shop to purchase another garment similar in fabric type, weight and color (if possible) for test stitching. If the design stitches correctly, keep the garment, give it to a friend or donate it back to the store.

## NEEDLE & THREAD

The correct needle and thread combination produces skip-free, fray-free stitching. Using a needle with too small of an eye causes thread breakage. Embroider the test sample using the same needle and needle and bobbin thread type you'll use on the project. Avoid using the remains of old thread spools for test stitching unless the thread is the same type you'll use for the final project.

---

## USING STITCHOUTS

There are many ways to turn a test stitch into a project. Use coordinating ribbons, trims, beads and fabrics and try one of the following test-stitch project ideas:

1. Create a mini-quilt wall-hanging from a single design, or patch test stitches together to create a quilt.
2. Cut around the design using pinking shears or a decorative rotary cutter blade, and then glue or stitch it onto a greeting card.
3. Turn the design into a pincushion, bookmark, sachet, coaster, gift-card holder, magnet, or gift or luggage tag **(A)**.



4. Make a simple pouch for a mobile phone, tablet or other device **(B)**.

5. Cut out the design  $\frac{1}{8}$ " beyond the stitches and use fabric glue to attach it as a freestanding appliqué to a pair of canvas shoes, backpack or other hard-to-embroider item.

6. Frame it for a tabletop or wall-hanging **(C)**. For a smooth, flat finish, follow these steps:

- Press the test stitch wrong side up on a towel.
- Center the glass on the test-stitch wrong side and trace the perimeter.
- Using the glass as a template, cut a thin piece of fusible batting.
- Fuse the batting inside the traced outline on the test-stitch wrong side.
- Trim the test stitch to 1" larger than the batting.
- If the frame didn't come with a cardboard piece, cut one using the glass as a template.



B




- Spray the cardboard with temporary spray adhesive; center on the batting.
- Wrap the fabric edges onto the cardboard. Glue the edges in place using fabric glue, mitering the corners.
- Insert the test stitch into the picture frame (with or without the glass).
- Insert the backing.

7. Donate it. Many sewing or quilt guilds often incorporate the test stitches into one of their service projects. Childcare centers or kindergarten classrooms may also have use for them for craft projects.

8. Decoupage the test stitch onto a gift or jewelry box.

9. Purchase a mug or cup with a compartment to insert a picture and insert the test stitch instead.

10. Make a book for a child. Glue two test-stitch fabrics wrong sides together, and then bind, serge- or zigzag-finish the edges. Stitch the pages together along the left edges, or add buttonholes to each left-page edge and tie them together with ribbon. 

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# *Incorporating* Free-Standing Lace

BY NANCY FIEDLER

Freestanding lace embroidery is found in many styles, from jewelry, bookmarks, ornaments, inserts and more. Lace is fun and easy to create, especially when combined with quilts and quilting techniques.

Your embroidery library may contain lace collections acquired over several years. Often once used, these lace designs can become relegated to your unused files. If this is true for you, it might be time to explore adding lace to your quilts. Use lace on quilt blocks to create a romantic effect (as shown at right), use large inserts as appliqué fabric for crazy quilts or deconstruct a lace snow village to create a themed quilt.

The quilted table runner at left uses the same pieces as this freestanding lace sewing machine, showing how you can use freestanding lace designs in different ways than they're intended to bring dimension to your quilts.



Freestanding lace looks intimidating, but there's nothing mysterious about the process. If FSL is new to you, read on for tips for creating freestanding lace successfully.

- Use 60-wt. thread on bobbin in a color that matches the embroidery thread in the needle.
- Use water-soluble mesh stabilizer. Water-soluble mesh will prevent perforation caused by dense stitching and is easily washed out.
- Use the smallest hoop to fit the design. This will prevent stabilizer slippage during embroidery, which could cause the lace to gap or fall apart in areas.
- Use two layers of stabilizer when using large and extra large hoops.
- Use a new 75/11 embroidery needle.
- Bring the bobbin thread to the top and hold the threads at the beginning of the color to prevent thread nesting on the lace back.
- Embroider at a slower speed, around 400–500spm. This will allow the thread to flow smoothly for better stitchouts.
- Use hot water to remove the stabilizer. Soak and rinse the lace pieces several times to remove all the stabilizer, as lace used on a quilt top should be soft.

Once stitching and assembly is complete on your FSL designs and the quilt top, simply add the lace. My favorite technique uses a zigzag stitch. Use a thread color that matches the lace and set the zigzag stitch length and width to 2mm. Alternatively, you can use a 3mm straight stitch. 



#### DESIGNS

White lace: Janome MC15000 built in design Lace #1

FSL sewing machine: Freestanding Vintage Sewing Machine Collection 12698; [embroideryonline.com](http://embroideryonline.com)

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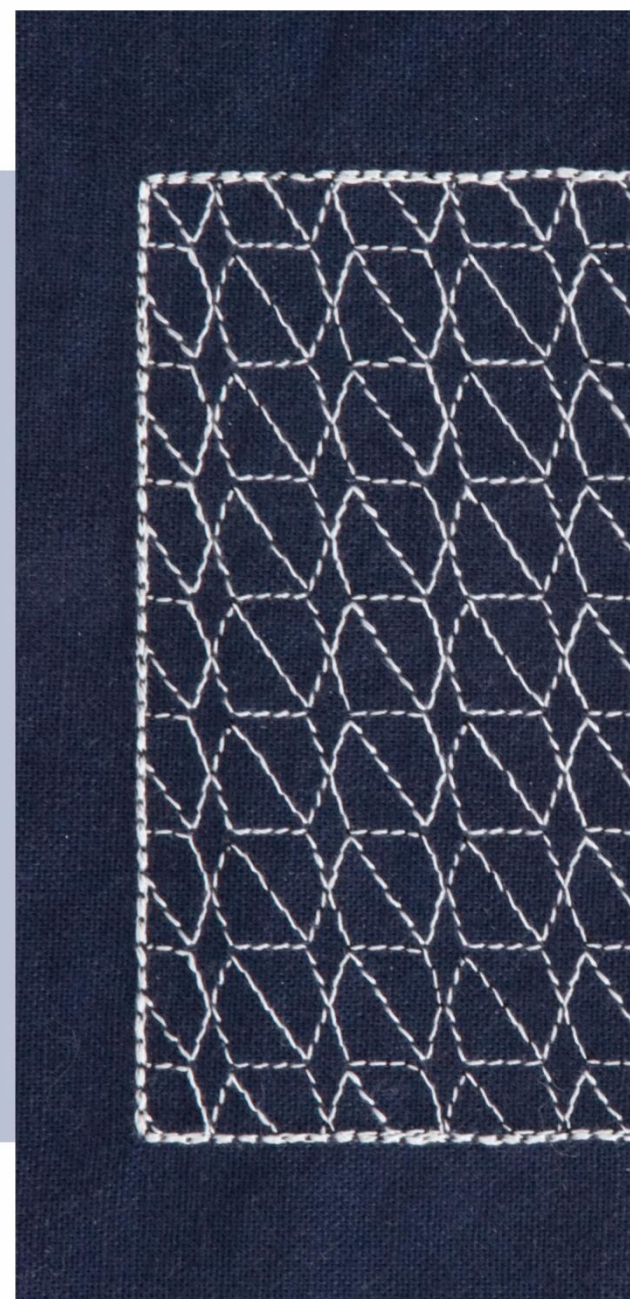
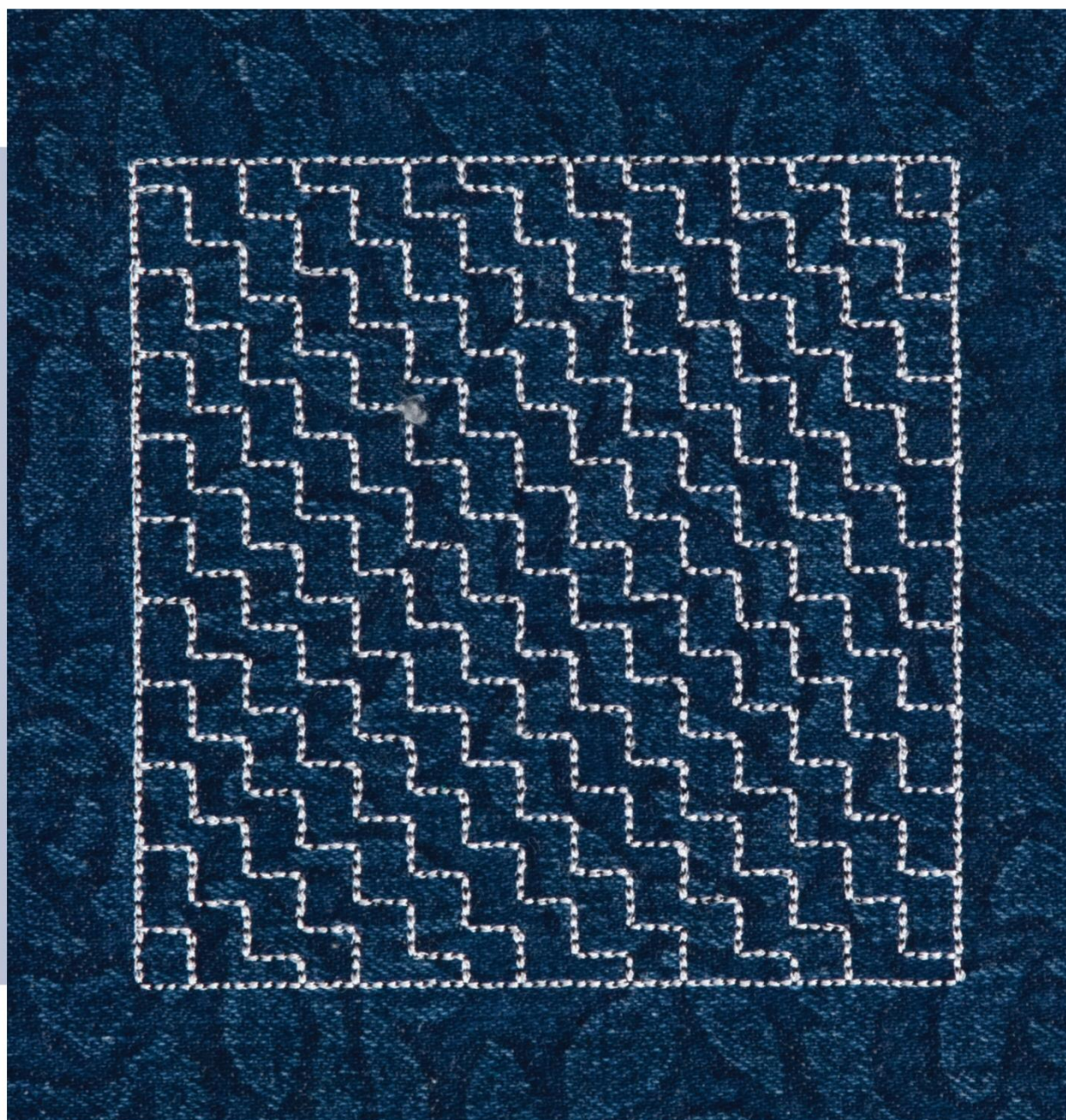
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# heirloom effects



## SASHIKO

Create the classic look of hand stitches — with white stitches on indigo navy fabric — using your embroidery machine.

---

### HISTORY

Sashiko designs are a very old form of Japanese hand sewing created with a simple running stitch design in interlocking patterns through one or more layer of fabric. The technique was used to quilt several layers of fabric together for warmth and durability or to strengthen single fabric layers.

A distinctive element of Sashiko designs is the use of negative or blank space with an allover pattern. It's the high contrast between fabric and thread color that showcases the simplistic nature of the designs.



## APPLICATIONS

Today, Sashiko is used in many ways, including decorative mending and intricate machine embroidery designs.

Sashiko machine embroidery designs often call for thicker thread or use traditional embroidery thread and repeat stitches three or more times to create distinct, heavier lines of stitching. When working by machine, use a thread weight that's recommended by the digitizing company and a needle that's appropriate for the thread weight.

Keep your fabric subtle to show off the beauty of the stitching. White

threads on dark indigo fabrics, both in pure cotton, are fibers traditionally used for this technique. Go that route for a traditional look or experiment with different color combinations and subtle fabric prints to give this heirloom technique a modern look.



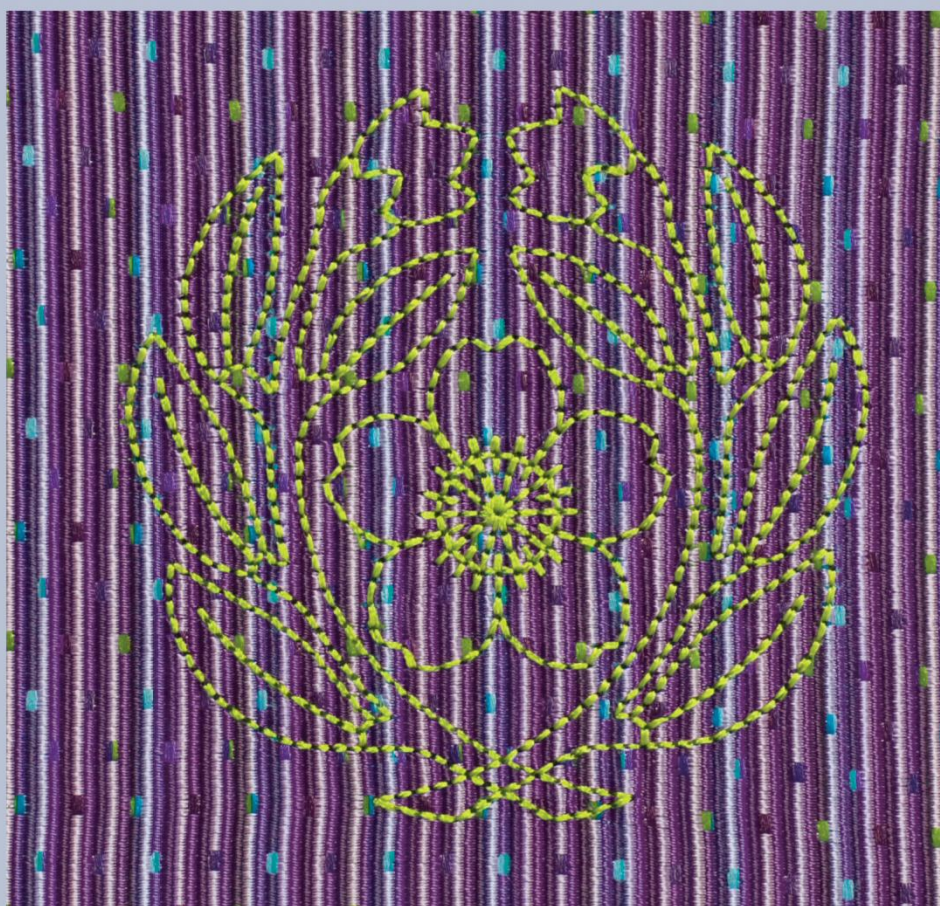
This cap project, from *Creative Machine Embroidery* Spring/Summer 2019, showcases a nontraditional but cute Sashiko application in modern colors.



## Sashiko Success

Read on for more Sashiko tips to ensure a successful stitchout.

- Prewash, dry and iron fabrics before embroidery. The dyes may bleed when using natural indigo fabrics. Wash these and any hand-dyed fabrics until the water runs clear.
- Use a single fabric layer or sandwich a layer of thin lightweight batting between two fabric layers to achieve the technique.
- For a single cotton fabric layer, a water-soluble or heat-removable stabilizer can be used. Hoop the stabilizer with the fabric. Re-hoop for each design, removing the stabilizer in its entirety between embroidery.
- For a double-cotton fabric layer with lightweight batting sandwiched between, no stabilizer is necessary. The fabric layers and the lightweight nature of the designs are enough to support the embroidery.
- Follow the digitizer's directions for thread and bobbin thread weights.
- For single running stitch designs, consider using a 30-wt. cotton thread and a 90/14 embroidery needle. When using a 12-wt. thread, use a 100/16 or heavier needle.
- Use a black or dark navy bobbin thread and adjust tensions, if necessary, to make a negative space between the stitches to create a hand-embroidered look.
- Slow the machine speed to allow each stitch to form. ⓘ



### DESIGNS

Sakura Cap: Sashiko 1-01 Large 2; [designsinstitches.com](http://designsinstitches.com)

Square on indigo cotton: Embroidery Machine Essentials Appliqué Adventures, design Bckgrnd2; [marymulari.com](http://marymulari.com)

Square on printed denim: Sew What Designs, design Sashiko #S3

Square on hand-dyed linen: Rowena Charlton, design Sashiko Silk S3

Circle on striped silk: Rowena Charlton, design Sashiko Ball

For similar designs, check out [designsinstitches.com](http://designsinstitches.com).



in-the-hoop

# Pumpkin Cutie Clip

BY LISA ARCHER

Stitch a sweet chenille clip  
perfect for the Halloween  
season and beyond.

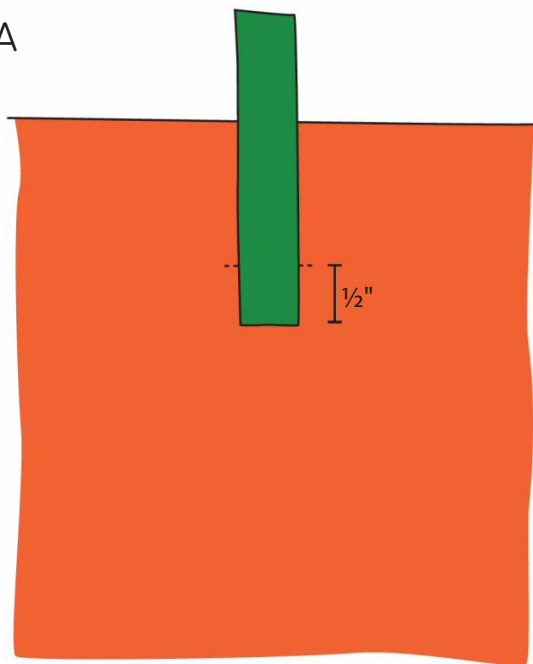
## MATERIALS

- + Tear-away stabilizer
- + 3½" square of orange felt
- + Four 3½" squares of orange cotton fabric
- + 2" length of ⅜"-wide green ribbon
- + Orange embroidery thread
- + Slash cutter or chenille cutter (optional)
- + Wire brush (optional)
- + Pin back or metal clip & glue

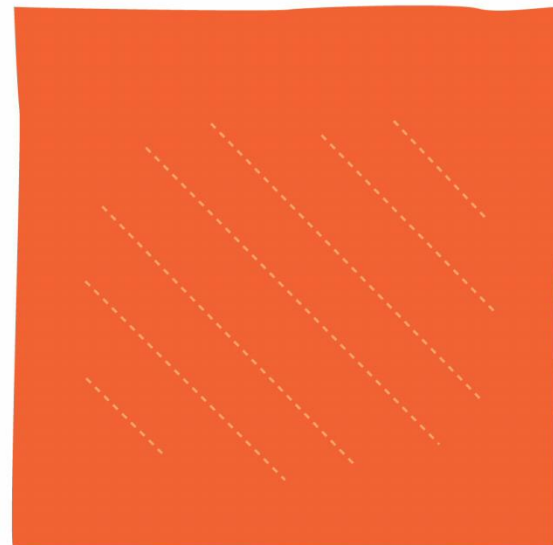
## EMBROIDER

- Download the ITH Pumpkin Cutie Clip embroidery design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the design after the expiration at [interweave.com/sewing](http://interweave.com/sewing). Load the design onto the machine.
- Hoop a piece of stabilizer.
- Embroider step one to create a placement line on the stabilizer.
- Center the felt over the placement line and tape in place. Embroider step two to create a small placement line for the ribbon.
- Place the ribbon with ½" extending over the placement line. Tape in place **(A)**.
- Center one piece of orange fabric over the felt, right side up. Tape in place. Embroider step three to tack the fabric in place.
- Center the three remaining pieces of orange fabric over the first, right side up. Tape in place. Stitch step four to create cutting lines on the fabrics **(B)**.

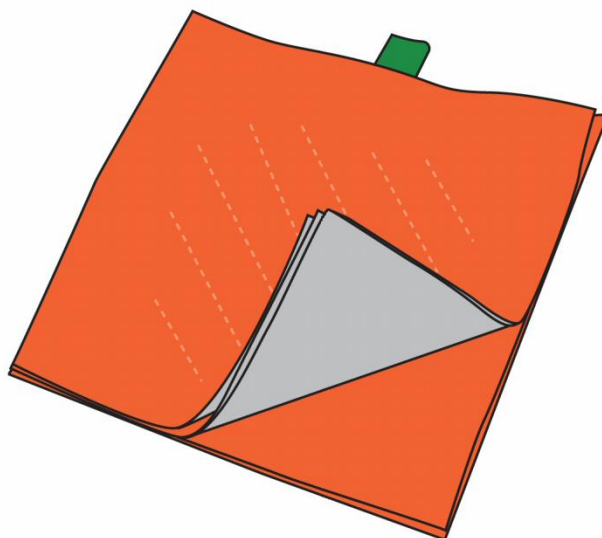
A



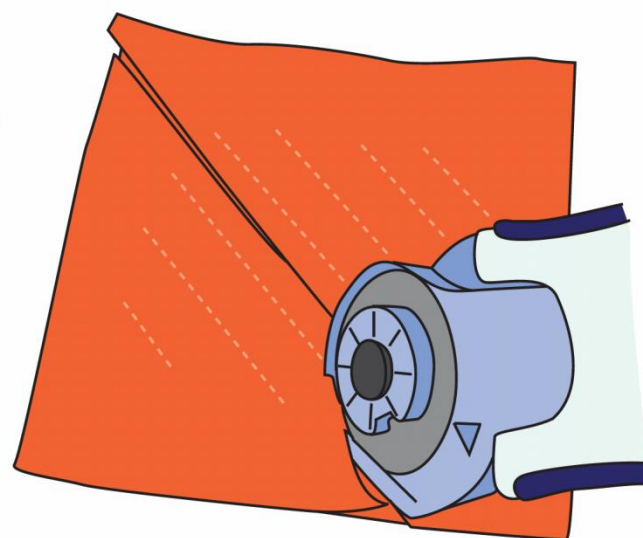
B



C



D



## FINISH

- Remove the hoop from the machine and the project from the hoop. Tear away the stabilizer from the outside of the project.
- Lift up the top three layers of fabric to see where to cut in the next step. You will be cutting through ONLY the top three layers of fabric **(C)**.
- Slide the scissors blade between each stitched channel and snip in about 1" to prepare for the chenille cutter. If you don't have one, use a small pair of scissors.
- Slide the foot of the chenille cutter into one snipped channel and cut across to the other side of the pumpkin, or use a fine pair of scissors to carefully cut each channel **(D)**.
- Repeat for each remaining channel.
- Using a wire brush, rough up the fabric between the cut channels. Cut around the stitched perimeter of the pumpkin shape (visible from the wrong side) about ⅛" from the stitching line, being careful not to cut the ribbon stem.



- Glue a pin back or clip to the back of the pumpkin to complete the project. 🧵

#### DESIGN

Download the ITH Pumpkin Cutie Clip embroidery design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the design after the expiration at [interweave.com/sewing](http://interweave.com/sewing).





Burnside Bibs,  
Sew House Seven

# Bohemian Bibs

BY KATRINA WALKER

Luscious washed linen and lightweight bohemian inspired florals are a perfect combination for creating comfy yet chic bibs for fall. Create your own perfectly positioned embroidery by using your pattern pieces as a background for design placement.

---

Beautifully embroidered garments are no accident. They're the result of careful planning and attention to detail. Thankfully, there are tried-and-true methods to make this easy for the embroiderer to accomplish.

## PLANNING

The first step to designing a custom embroidery is to create a working template using your garment pattern piece. If the pattern piece is a half piece cut on the fold, it is handy although not strictly necessary to trace the pattern piece twice onto tracing paper to create a full pattern. Draw in the seam allowance, pocket placement and any other details that need to be kept in mind when determining design placement.

Once the pattern template has been prepared, there are two ways to work with the template to create your embroidery design. One is using software, and the other is using paper templates of the designs. Both accomplish the same goal; chose a method based on your software capability and your comfort level using it.

Some embroidery software allows you to take a photograph of your pattern piece and import it as a full-scale background to assist in embroidery placement. If your software has this capability, it is a great tool to use for fashion embroidery. Take a photo of your prepared template, choose a few reference points and make a note of the measurement from one reference point to another. If your software has this function, you should be able to open the photo and enter the dimensions of the areas on the photo. Once this is accomplished, the pattern piece is visible as a background on the screen. Any embroidery designs used are shown in scale against the embroidery background. This makes it very easy to play with the designs on the screen to create a suitable arrangement.

Alternatively, full-scale individual printouts, or templates, of embroidery designs are handy tools for visualizing the size and scope of embroidery designs on the actual pattern pieces. This method is a great low-tech way to have a concrete visual of how the designs will work on the garment.



*For the featured sample, the fabric was cut slightly larger than the pattern piece and embroidered, then the actual garment piece was cut after the embroidery was finished.*

“

Light density designs, much like hand embroidery, are ideal for garments, since they are able to curve with the body.

”

It may be necessary to embroider individual motifs separately using this method, rather than trying to combine them in software, in order to maintain accuracy. Keep the templates pinned in place until you are ready to stitch a particular portion of the design. This helps ensure that every design is placed exactly where you want it.

Regardless of the design method used, if you're embroidering a garment that you're sewing yourself, it's generally easiest to embroider prior to cutting and sewing your garment. For the featured sample, the fabric was cut slightly larger than the pattern piece, and the actual garment piece was cut after the embroidery was finished. When embroidering a garment piece, whether the final cutting has been done or not, trace the seamlines

*Complementary colors (colors on opposite sides of the color wheel), such as those used for the featured sample, have the most dramatic impact.*



around the edge of the piece before embroidering. This ensures that you are able to place the embroidery correctly aligned with the garment and know in advance if the design won't fit. Use a full-scale printed template that combines the embroidery design layout for each garment piece to further ensure there are no unfortunate surprises during placement.

## CHOOSING STABILIZER

The geometric Bohemian Bouquet embroidery designs used for the featured sample are mostly light density, much like hand embroidery. This makes them ideal for garments, since they are able to curve with the body. The weave structure of the washable linen blend fabric used for the featured sample is fairly soft and has some give to it; it benefits from the use of a cut-away stabilizer to keep the embroidery looking good through wearing and washing. Two layers of a relatively soft cut-away stabilizer were used in the hoop, with a layer of tear-away underneath. It is often preferable to use two layers of a lightweight cut-away rather than one layer of a heavier cut-away for a fashion garment, since the two layers can be graded with pinking shears for less stabilizer show-through during wear.


## COLOR SELECTION

Choosing thread colors is always both fun and challenging for the embroiderer, as there are so many

potential choices. When in doubt, it's always useful to consult a color wheel. If you want a design to really "pop," complementary colors (colors on opposite sides of the color wheel) such as those used for the featured sample, have the most dramatic impact. Since the complementary color for blue is orange and the complementary color for green is red, a blue-green color such as this ocean-colored linen naturally has the greatest contrast with oranges and reds.

Using a more yellow-toned green rather than a bluish green for the leaf motifs further emphasizes the designs and allows them to stand out from the background. This might not be as desirable in a small-scale garment, but the large canvas created by the overalls can carry bolder designs. The high-contrast colors allow the embroidery motifs to avoid being lost in the scale of the long garment.

## FINISHING

Once the embroidery is finished, the overalls can be cut and sewn as usual. For this version of the Burnside Bibs, a front "belt" style overlay was omitted from the garment in order to allow more room for the embroidery. This did not fundamentally affect the performance or structure of the garment, so it was an easy alteration to make. Cut and sew the garment following the pattern instructions. 

“ The large canvas created by the overalls can carry bolder designs. The high contrast colors allow the embroidery motifs to avoid being lost in the scale of the long garment. ”



### DESIGNS

Bohemian Bouquets, Anita Goodesign:  
[anitagoodeesign.com](http://anitagoodeesign.com)

### SOURCES

Robert Kaufman provided the Brussels Washer washable linen blend fabric in Ocean:  
[robertkaufman.com](http://robertkaufman.com).

Sew House Seven provided the Burnside Bibs pattern:  
[sewhouse7.com](http://sewhouse7.com).

Sulky of America provided the premium rayon thread, Soft 'n' Sheer stabilizer & Tear-Easy stabilizer:  
[sulky.com](http://sulky.com).

SVP Worldwide provided the Premiere+ 2 embroidery software:  
[svpworldwide.com](http://svpworldwide.com).

# Double, Double, Toil & Trouble

BY RAMONA BAIRD

Add a truly spectacular addition to your Halloween décor with a freestanding lace cauldron, complete with LED lighted fog and realistic flaming logs at the base.





## MATERIALS

- + Fabric-like water-soluble stabilizer
- + Thread: bobbin & embroidery
- + Fine mist spray bottle
- + Old cardboard cutting board
- + Old quilting pins
- + Paper towels
- + Handheld hair dryer
- + Plastic wrap
- + Clear glass custard bowl
- + 6"-diameter glass bowl
- + 9–12 battery-operated tea light candles
- + LED lighted mist maker with splash guard
- + 6mm- and 12mm-wide polyester boning
- + Black brads
- + Clear acrylic sealer spray
- + Mini glue gun and glue sticks
- + Awl
- + Silver metallic wax finish
- + Roll of 6" black craft tulle

Though simple, this project incorporates many steps and takes quite a bit of time to complete. Before beginning, read through the instructions entirely. Two nights of overnight drying are required for the blocking and sealing of the pieces; plan your time accordingly to complete the project.

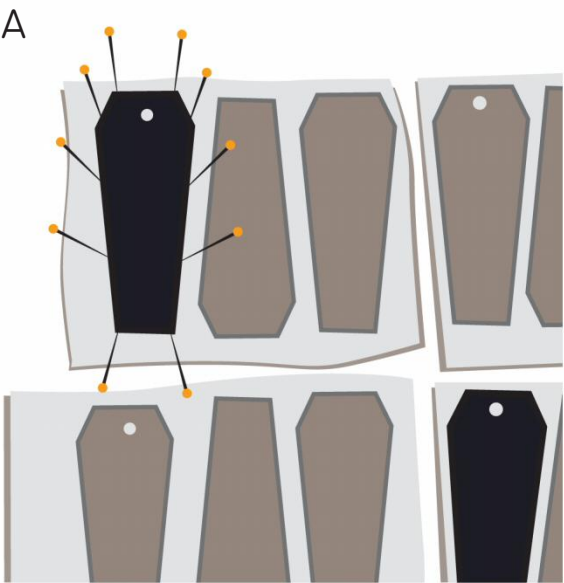
PREPARE

- Download the Double, Double, Toil & Trouble design files from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the designs after the expiration at [embroiderydesigns.com](http://embroiderydesigns.com).
- Print a full-sized template of each piece to be stitched according to the list below. Cut each template out.
- Assemble all the supplies needed for the project. Immediately read the instructions, assemble and test the LED fog mister to make sure it is working properly; also test the tea lights for proper operation.

EMBROIDER

- For each design, hoop two layers of water-soluble stabilizer. If desired, group several designs together in one hooping, being sure to leave at least 3/8" between designs.
- Stitch each design according to the list below. There will be a total of 51 individual pieces. *Note: Add your notes to the chart to keep track.*
- After each piece is complete, cut away the excess stabilizer. Cut close to each design piece, but be very careful not to cut into any of the stitches.
- Block the pieces using an old cardboard cutting board. Place the templates on the cutting board, then cover with a layer of cling wrap. Place the matching embroidered design over the template, matching the edges, and pin, placing the pins at opposite angles to anchor the piece **(A)**.
- To dissolve the stabilizer, fill the fine-mist spray bottle with very warm water. Spray the water over each of the design pieces until the stabilizer starts to dissolve away and the thread color turns darker. Do not drench the pieces; most of the stabilizer needs to be left in the pieces to act as starch. Spray a few pieces at a time and then blot the excess water with a paper towel. Continue until all the excess stabilizer has been sprayed and blotted.
- Hold the hair dryer about a foot away from the pieces, and move the hair dryer quickly back and forth over the pieces until the pieces are just dry to the touch. Don't hold the hair dryer closer or the pieces may shrink. Leave the pieces pinned to the board to dry overnight. When dried, the pieces should be stiff.

Template	Stitchout	Number	Design
		15	Top
		15	Bottom
		2	Circle
		5	Center Band
		3	Upper Rim A
		1	Upper Rim B
		3	Upper Band A
		1	Upper Band B
		3	Log
		1	Flame A
		1	Flame B
		1	Flame C



- Seal the cauldron pieces to prevent the fog from the lighted atomizer from softening the pieces over time. Place the parts, wrong side up first, and following the manufacturer's instructions, lightly spray acrylic sealant over all the pieces. Repeat, applying five coats total; allow to dry in between applications. Flip the pieces over and repeat. Allow the pieces to dry overnight. *Note: Don't seal the log and flame pieces at this time. They will be sealed after assembly.*

## CAULDRON ASSEMBLY

- Gather and sort all the pieces to prepare for assembly.
- Begin with the top pieces. Load the same top and bobbin thread used to embroider them, then set the machine to a ladder stitch 6mm wide and 2.5mm long. If possible, slow the machine down and use a see-through foot for better visibility. If a ladder stitch is not available, use a zigzag stitch.
- Working with the pieces right side up, abut the side edges of two pieces. Stitch from the lower (wider) end to the upper end, keeping the edges butted together tightly. As you stitch, the lower edge will start to lift up as the top of the cauldron begins to form.
- Repeat to stitch six more pairs of top pieces. To expedite sewing, use the chain method of sewing, abutting the next two pieces under the presser foot immediately after the last two are sewn.
- Repeat to stitch the bottom sections together in twos. Begin at the lower (narrow) end and stitch toward the top, ending at the point of the V. These pieces will develop a deeper curve when stitched together.
- Cut all the chained pieces apart. Set the machine for a triple zigzag

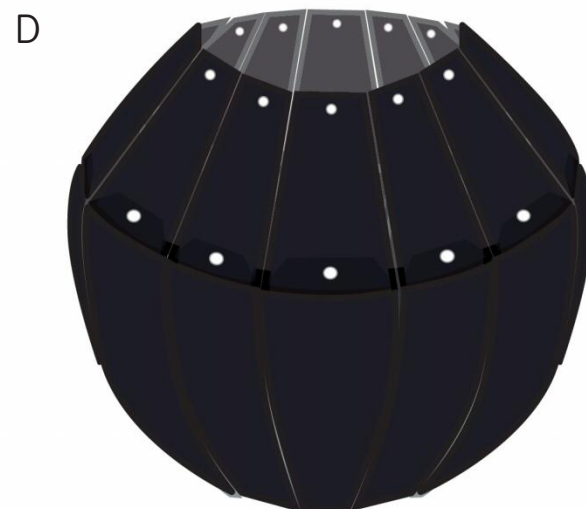
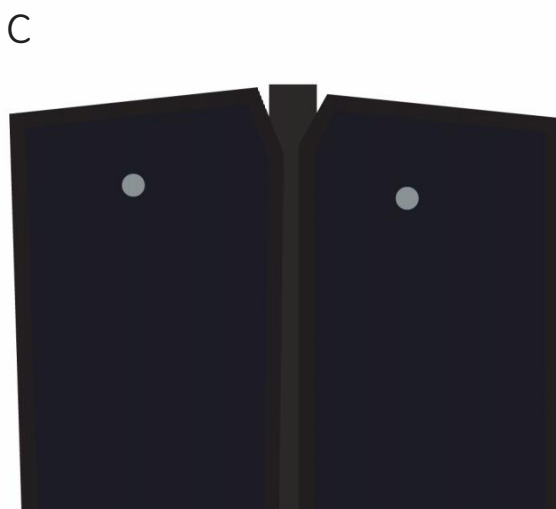
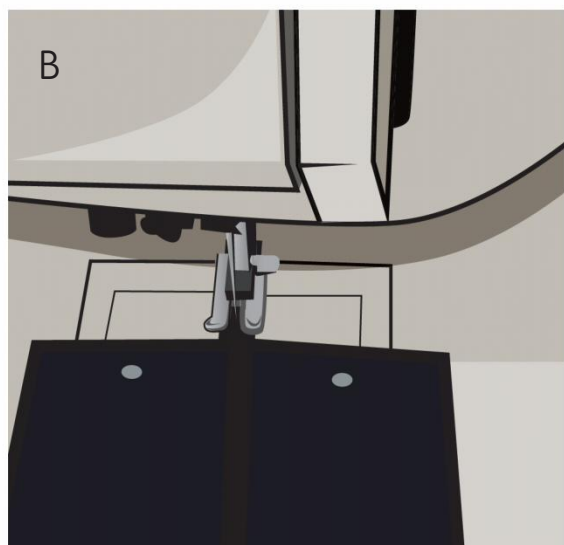
stitch that is 6mm wide and 1mm long.

- Place the end of the 6mm boning under the presser foot, and stitch a few stitches to anchor it. Raise the presser foot and, working with the pieces right side up, center the seam over the boning **(B)**. Stitch over the abutted seam, centering and stitching the boning to the underside of all the upper and lower paired pieces using the chaining method.
- Cut apart all the sections from the boning, then trim the boning of the upper sections even with the upper and lower edge satin stitching, and the lower sections even with the satin stitching at the lower edge and even with the top of the V **(C)**.
- Repeat to stitch pairs of upper and lower pieces together to create sets of fours and add boning.
- Repeat until all the upper pieces are stitched together in a full ring.
- Repeat with the lower pieces, but on the last seam, stitch  $\frac{1}{2}$ " from the lower edge and leave the rest of the seam open. This will be used to pass the atomizer cord through.
- Place one circle right side down on a flat work surface. Place hot glue along the outside edge.

*tip*

Use a small dot of hot glue to secure the band ends together.

- Turn the cauldron base upside down and center the circle wrong side down over the opening at the bottom. Press gently, then turn the cauldron base right side up. Place hot glue over the circle at the bottom of the bowl, then position the remaining circle right side up over the glue. Hold firmly in place until the glue is set.
- Push the awl through all the eyelets to make sure they are not clogged from the spray sealant.
- Align the cauldron top over the cauldron base, aligning the eyelets and with the V edges to the inside of the overlap **(D)**.
- Align the eyelets of one center band over the center seam. Place a brad through the first eyelet of the center band, through the top eyelet and into the bottom eyelet. Hold the three sections firmly together and spread the prongs apart on the back, flattening them as much as possible. The prongs should be parallel to the bowl seam.



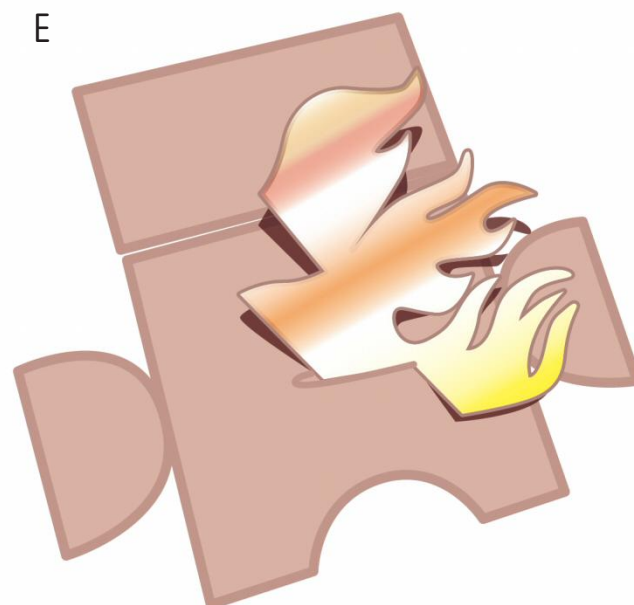
- Repeat, continuing to align eyelets, placing the tab end of the center band pieces under the straight end of the next center band piece.
- To strengthen the center of the cauldron and cover the backs of the brads, cut a 33" length of 12mm boning. Wrap it into a circle, overlapping the ends. Working in sections, place dabs of glue on and in between the prongs on the inside of the cauldron. Place the boning over the prongs so the edge of the boning is even with the inside edge where the pieces are joined, overlapping and gluing the ends.
- Fold an upper rim A piece in half lengthwise with wrong sides together. Sandwich the cauldron upper edge between the rim edges, aligning the rim and upper edge eyelets. Align the second eyelet of an upper band A piece with the first set of three aligned eyelets from the outside (staggering the band and rim will add stability to the cauldron). Insert a brad and spread the prongs per the center seam.
- Repeat to fold, sandwich, align and secure along the upper edge, ending with the upper rim B and upper band B pieces.
- To further stabilize the cauldron, cut a 27" piece of 12mm boning and add it to the inside upper edge over the brads per the center seam.
- To finish the cauldron, load a small stiff brush with the metallic wax finish, and using a paper towel, work the paint into the brush, removing the excess. Dry brush over the upper bands, center bands and brads. Reload the brush as needed until all the sections have been dry brushed with paint. Begin with small amounts of paint, adding more as necessary to get the desired look.

- Allow the paint to dry and then spray two or three light coats of sealant over the outside of the cauldron; allow the spray to dry thoroughly.

### LOG ASSEMBLY

*Note: Assemble the log and flame pieces before sealing them with acrylic spray.*

- Ensure that the buttonhole at the upper portion of each log piece is open. Insert one flame tab through the buttonhole and then open it inside the log. The wrong side of the flame should face the arched side of the log **(E)**. Place a small amount of hot glue around the inside of the buttonhole/tab to secure.
- To assemble the log, fold the bottom along the satin stitches so it meets at the other end, forming an arch in the log. Fold down the log ends. Using the same thread used to stitch the design, hand stitch



from the top, around the arch, to the bottom, and up the other side.

- Use a little hot glue on the flame wrong side along the buttonhole to secure it to the log, slightly curving the flame. Allow the glue to cool thoroughly and then spray the flame lightly with three coats of the acrylic sealant, allowing to dry between coats.



- Turn on the tea light and insert it through the opening in the back.
- Repeat to construct the remaining logs.

## FINISH

- Before the final assembly, ensure that all the paint and acrylic spray is dry.
- Assemble the atomizer following the manufacturer's instructions. Feed the cord through the opening in the cauldron seam.
- Place the custard bowl upside down inside the cauldron. Place a small amount of hot glue on the bowl base and center the bottom of the 6" bowl over it.
- Assemble the atomizer shield according to the manufacturer's instructions. Place the atomizer into the bowl and pull the remainder of the cord through the opening.
- Fill the bowl with tap water to about 3mm above the top of the lights.
- Place the remaining tea lights around and close to the cauldron. Cut sections of tulle to place around the cauldron, covering the tea lights loosely so the lights glow under the tulle. Place the logs in front of the other lights and tulle.
- Plug in the atomizer. ⓘ



## DESIGNS

Download the Double, Double, Toil & Trouble designs from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the designs after the expiration at [embroiderydesigns.com](http://embroiderydesigns.com).

## SOURCES

Amazon carries Atomizer Spray Bottles, Michow Black Rustic Old Fashion Tea Lights Battery Operated Flameless LED Candles, Fitnate LED Lighted Mist Maker with Splash Guard, Rigilene Polyester Boning in 6mm and 12mm and DecoArt Metallic Lustre in Silver Spark: [amazon.com](http://amazon.com).

Hobby Lobby carries Spare Parts Brads in black: [hobbylobby.com](http://hobbylobby.com).

Walmart carries Mod Podge Clear Acrylic Sealer: [walmart.com](http://walmart.com).

# Eerie Embellishments

BY KATE ZAYNARD

Stitch up a cute set of “creepy” Halloween charms in freestanding lace. Make them into party decorations, accessories or jewelry to really get into the spirit of the holiday.





Download the Spider Web design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the collection at [interweave.com/sewing](http://interweave.com/sewing).

## Charms

### MATERIALS

- + Fabric-like water-soluble stabilizer
- + Embroidery thread
- + Freestanding lace charm embroidery design (approx. 1.96"x1.62", see "Designs")

### PREPARE

- Download the Spider Web design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Load the design onto the machine.
- On the machine screen, duplicate the design as many times as needed for the planned project and as will fit in the hoop, ensuring there's at least ½" between each design. If making earrings, consider flipping one design horizontally to make a coordinating pair.
- Hoop two pieces of fabric-like water-soluble stabilizer.

### EMBROIDER

- Thread the machine with the first thread color and the bobbin with machine color thread. During stitching, always use the same thread in the machine and in the bobbin.
- Place the hoop onto the machine and embroider the designs, changing needle and bobbin thread as instructed and clipping jump threads between each color change.
- When all the designs have been embroidered, remove the hoop from the machine and the stabilizer from the hoop.

- Trim around each design as close to the edge as possible, being careful not to clip any threads.

## FINISH

- Remove the stabilizer following the manufacturer's instructions. Remove only enough stabilizer as needed to open the lace. The stabilizer remaining in the threads will act as a starch, stiffening the charms and supporting the lace.
- Lay the charms flat to dry, reshaping them if necessary.

### tip

If too much stabilizer is washed out of the lace, the motifs can be starched to stiffen them.



## Cupcake Picks

### MATERIALS

- + 4" or longer toothpicks
- + Hot glue
- + Freestanding lace charms (amount as desired)

### CONSTRUCT

- Insert the upper end of the toothpick into the charm eyelet and slide down about 1/8".
- Bend down the charm so it lays flat against the toothpick.
- Place a small dot of hot glue on the charm wrong side near the bottom edge center. Press the toothpick into the glue and allow to cool.
- Repeat to make as many cupcake picks as desired.
- Insert the toothpicks into cupcakes, hors d'oeuvres or other party snacks.

## CME Exclusive CREEPY CUTE FSL CHARM COLLECTION

Get into the Halloween spirit with this enchanting collection of freestanding lace charms. Each one is perfectly spooky while also being perfectly adorable. Use them as you would any charm — for jewelry, handbag adornments, wine charms or other décor items. They're quick to stitch and use so little thread that you'll find uses for them everywhere you look. Find the full collection of eight unique spooky motifs at [interweave.com/sewing](http://interweave.com/sewing).





## Treat Bags

### MATERIALS

- + 9" orange tulle circles
- + 1/8"-wide ribbon in black and purple
- + Small rubber band
- + Candy
- + Freestanding lace charms (amount as desired)

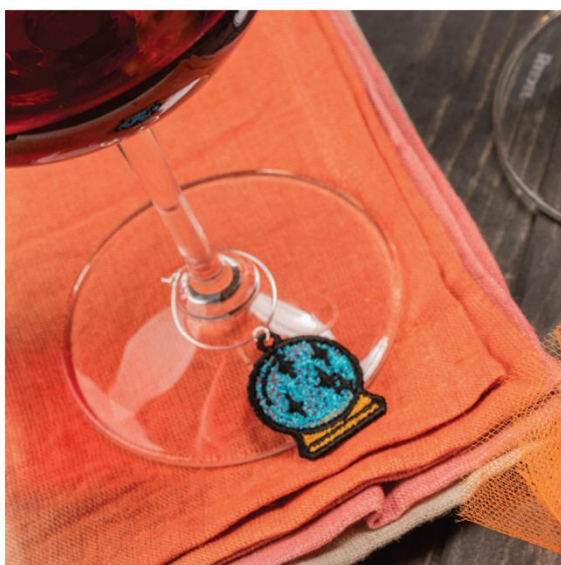
### CONSTRUCT

- Cut an 18" length of each color of ribbon.
- Place one or two tulle circles on a flat work surface. Two tulle circles will create a brighter color effect.
- Place a handful of candy in the center of the tulle circle.
- Lift the edges of the tulle circle and gather them together above the candy, aligning the edges and creating a pouch. Temporarily secure with a small rubber band.
- Wrap the black ribbon around the gathered section of the tulle, cross the ends, and pass the upper end over the lower end. Pull tight.
- Thread the purple ribbon through the charm eyelet.

- Wrap the purple ribbon around the gathered section of the tulle, positioning the charm in front. Cross the ends and pass the upper end over the lower end. Pull tight in the same spot as the black ribbon.
- Treating the black and purple ribbons ends as one, tie a bow. Trim the ribbon ends if necessary so they're even.
- Repeat to create as many treat bags as desired.

### tip

Cut the ribbon ends at an angle for easier threading and a neater appearance.



## Wine Charms

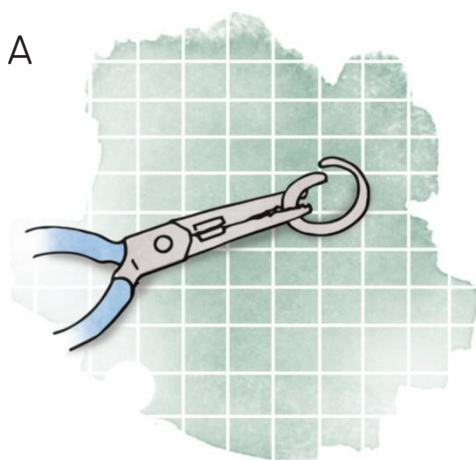
### MATERIALS


- + 25mm wire rings
- + 4mm jump rings
- + Jewelry pliers
- + Freestanding lace charms

### CONSTRUCT

- Using the jewelry pliers, open a jump ring by finding the split and positioning a pair of pliers on each side of it. Open using a twisting motion so the ring takes on a spiral shape **(A)**.
- Slip the eyelet of a charm onto the ring, then close the ring using the opposite twisting motion.

A



- Slip the jump ring onto a wire ring.
- Repeat to make as many wine charms as desired.
- Place the wire ring around the stem of a wine glass and hook closed. 

### tip

Need more than eight unique wine charms? Change up the color of the charms to make them more distinct.

### DESIGN

Download the Spider Web design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the collection at [interweave.com/sewing](http://interweave.com/sewing).

# Forest Florals Tote

BY STACY SCHLYER

Elevate a classic purse into a custom accessory with an eye-catching embroidery design. Learn how to easily embroider a design with precise placement on the purse flap and tips for installing metal grommets for a luxury look.

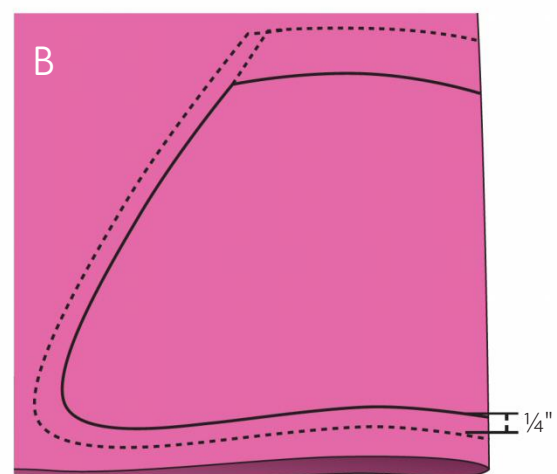
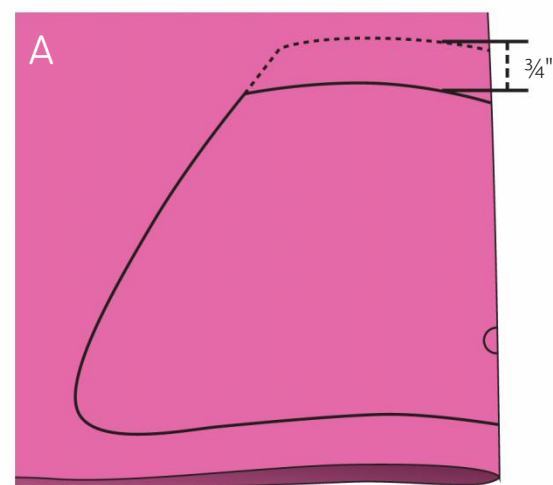
## MATERIALS

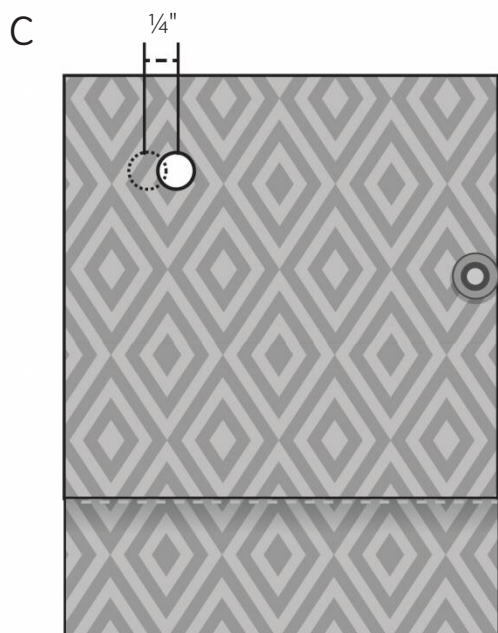
Supplies listed are enough to make one purse.

- + Tote pattern (such as Totes Adorbs; see “Source.”)
- + ½ yard each of print and solid cotton fabric (exterior)
- + 1 yard of coordinating or contrasting cotton fabric (lining)
- + 2½ yards of 20"-wide lightweight fusible woven interfacing
- + ¾ yard of double-sided lightweight fusible foam interfacing
- + Cut-away stabilizer
- + Thread: all-purpose, bobbin & embroidery
- + Four 1½"-inner diameter metal screw-together grommets
- + ½"-diameter magnetic snap
- + 4 metal purse feet
- + Removable fabric marker
- + Mini screwdriver
- + Pattern tracing paper
- + Seam sealant (optional)
- + Hand sewing needle (optional)
- + Floral antler design (approximately 5½"×7¾"; see “Design.”)

## ALTER

- The featured embroidery design is slightly larger than the purse flap. To alter the purse flap, extend the upper edge ¾", keeping the snap placement marking in the same location **(A)**.
- In addition, reduce the design to 92% on the machine before embroidery. If you're unable to reduce the design size, add ¼" to the purse-flap lower and side seam allowances **(B)**.
- After altering the purse flap pattern, trace the pattern onto a new piece of pattern tracing paper; transfer the seam allowances.
- Position the exterior main panel pattern on a flat work surface. Reposition the snap placement marking to 4" below the upper edge along the center edge.





- If the design won't be reduced on the machine, reposition the grommet placement marking  $\frac{1}{4}$ " to the left to prevent the flap from covering the grommets **(C)**.

## CUT

- Cut out the pattern pieces from the corresponding fabric and interfacing according to the pattern instructions, except the purse flaps.
- From the exterior solid-cotton fabric, cut one purse flap 5" beyond the entire flap perimeter using the new pattern piece. Designate as the upper flap.
- From the remaining print-cotton fabric, woven interfacing and foam interfacing, cut one flap each using the new pattern piece.
- Adhere the interfacing to the corresponding pieces following the pattern instructions.


## EMBROIDER

- Hoop the upper flap with a piece of cut-away stabilizer, centering the fabric within the hoop.
- Place the hoop onto the machine. Embroider the design, changing thread colors as needed.
- Remove the hoop from the machine and the fabric from the

hoop. Cut away the excess stabilizer from the design perimeter.

- Position the flap right side up on a flat work surface. Position the new flap pattern over the fabric, centering the design within the pattern and making sure it doesn't extend into the seam allowances; cut out.

## CONSTRUCT

- Construct the purse following the pattern instructions, installing the grommets according to the instructions on page 43. 



### DESIGN

Floral antlers: Embroidery Library, Antler Bouquet in Watercolor, M21164; [emblibrary.com](http://emblibrary.com).

### SOURCE

Interweave carries the Totes Adorbs pattern: [interweave.com](http://interweave.com).

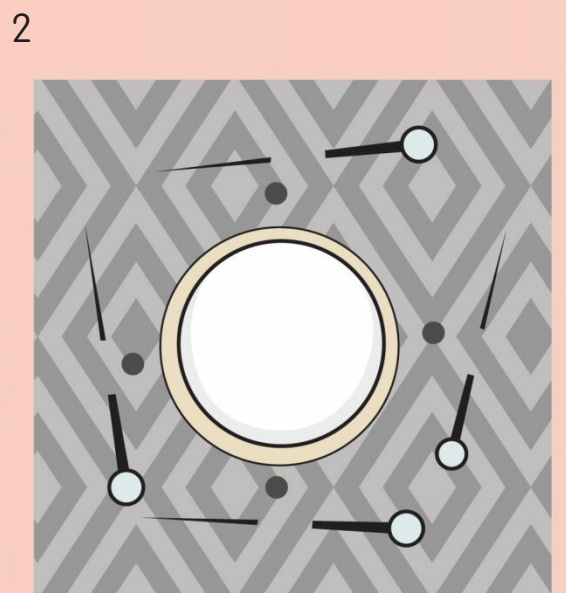
## Great Grommets

Metal grommets are an easy way to add a ready-to-wear look to accessories. Discover how to apply grommets for a professional finish.

- Center the lower grommet piece over the placement marking. Trace the grommet interior edge using a removable fabric marker.
- Pin just beyond the traced circle through all fabric layers to prevent shifting during cutting (1).
- Carefully cut along the traced circle through all layers. Insert the lower grommet piece through the hole to check the fit. The grommet should fit snugly without moving.

If needed, remove more fabric a little bit at a time for the correct fit.

- Mark the screw placements on the fabric. Cut small notches at each marking. Remove the grommet piece (2).
- Apply seam sealant to the hole edges to prevent threads from poking through the inner grommet after installation.
- Insert the upper grommet piece through the opening, aligning the screw holes with the notches. Insert the lower grommet piece over the upper grommet piece on the opposite fabric side; secure a screw into each hole (3).



# Spooky Spy Eyes

BY SUE O'VERY

Create a trio of spooky-cute jars. When the lights go out, the eerie eyes glow!



## MATERIALS

*Supplies listed are enough to make one decorative jar.*

- + Felt fabric
- + Mason jar
- + Cut-away stabilizer
- + Thread: bobbin & glow-in-the-dark (See “Source.”)
- + Tape measure
- + Removable fabric marker
- + 75/11 embroidery needle
- + Embroidery design (approx. 1½"×3"; see “Designs.”)

## PREPARE

- Measure from the jar base to just below the threading to determine the felt height; record. Measure the jar circumference. Subtract 1" from the jar circumference; record as the felt width.
- Cut the felt fabric to the recorded dimensions.

## EMBROIDER

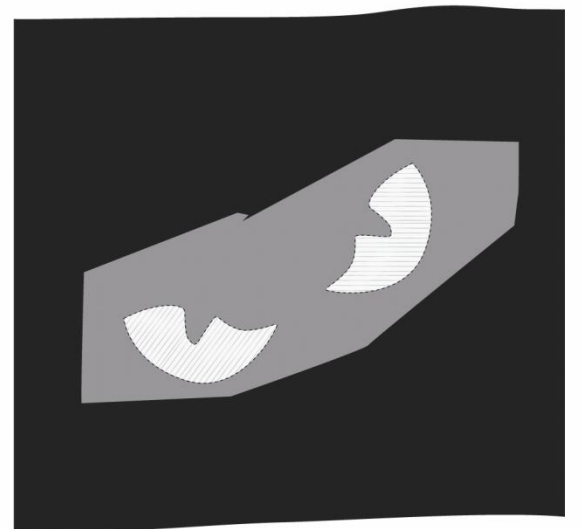
- Download the Spooky Spy Eyes designs from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Load the designs onto the embroidery machine.
- Hoop a piece of cut-away stabilizer.
- Place the felt center over the stabilizer center. Secure in place with tape.
- Thread the machine with glow-in-the-dark thread and the bobbin with 60-wt. bobbin thread. Install a new embroidery needle.
- Embroider one set of eyes.



## CONSTRUCT

- When the stitching is finished, remove the materials from hoop and cut around the eye embroidery, leaving a small amount of stabilizer around the perimeter **(A)**.
- Overlap the short ends of the embroidered felt and insert it into the jar with the eyes facing out. Trim the felt as needed to fit the jar.
- Repeat to construct the remaining two jars. 🧵

A



### DESIGNS

Download the Spooky Spy Eyes designs from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. The designs will be available after the expiration date at [sueoverdesigns.com](http://sueoverdesigns.com).

### SOURCE

Sulky of America supplied the glow-in-the-dark thread: [sulky.com](http://sulky.com).



**Download the Spooky Spy Eyes** design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Purchase the designs at [sueoverdesigns.com](http://sueoverdesigns.com) after the expiration date.

# Bat Buddy

BY SUE O'VERY

Stitch up a friendly bat-and-pompom keychain combo in the hoop.

Halloween décor is not just for the home — attach this project to a purse or backpack to take your holiday spirit anywhere you go.



**Download the Bat Buddy**  
design from [cmemag.com/](http://cmemag.com/)  
freebies until Oct. 31, 2019. Find  
the design after the expiration  
at [sueoverdesigns.com](http://sueoverdesigns.com).

## MATERIALS

- + Two 4" squares of glitter vinyl, cork or other non-woven material
- + Two 4" squares of minky fabric
- + Tear-away stabilizer
- + 3" length of ½" to 1"-wide ribbon
- + Polyester fiberfill
- + Swivel hook
- + Key ring
- + Thread: bobbin & embroidery
- + Embroidery scissors
- + Clear tape
- + Point turner

## PREPARE

- Download the Bat Buddy design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the design after the expiration at [sueoverydesigns.com](http://sueoverydesigns.com). Load the bat design onto the machine.
- Hoop a piece of tear-away stabilizer.
- Thread the machine with embroidery thread in the top and bobbin thread in the bobbin.

## EMBROIDER


- Place the hoop on the machine and embroider step 1 to stitch a placement line.
- Remove the hoop from the machine, but don't remove the project from the hoop. Place one non-woven square right side up over the placement stitches, covering them completely. Secure with tape.

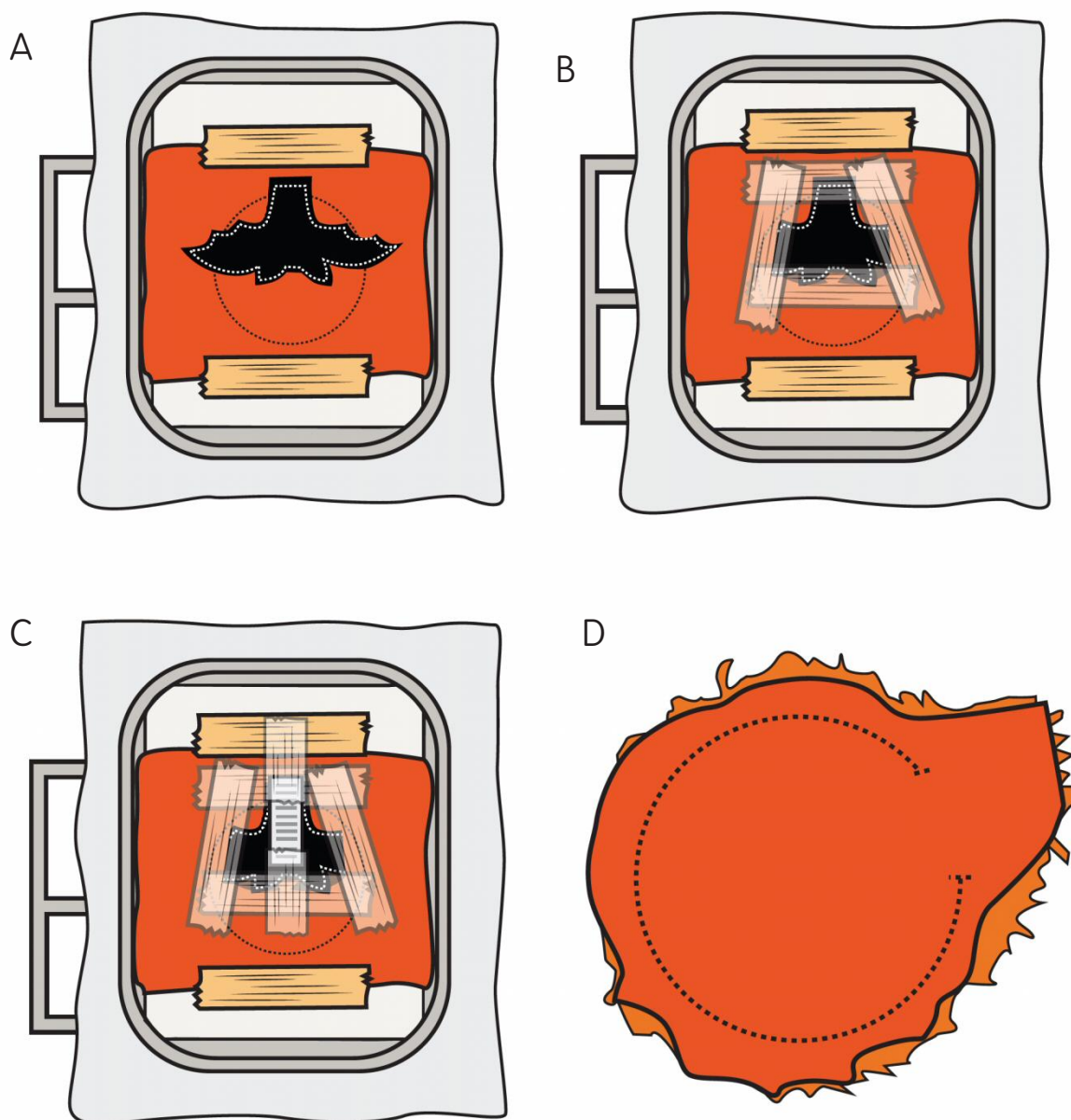
- Re-place the hoop on the machine. Embroider step 2 to stitch the eyes and teeth, step 3 to stitch the ears, step 4 to stitch the pupils and body details and step 5 to stitch the bat outline.
- Remove the hoop from the machine, but don't remove the project from the hoop. Place the hoop wrong side up on a flat work surface. Position the remaining non-woven square right side up over the placement stitches, covering them completely. Secure with tape.
- Change to a bobbin threaded with the same thread as in the top. Re-place the hoop onto the machine and embroider the final step to secure the back onto the project.
- Remove the hoop from the machine and the project from the hoop. Remove all tape and carefully tear away the stabilizer from the

design edges. Using short, sharp scissors, trim ⅛" away from the outer stitching. Set aside.

- Load the pompom design onto the machine. Hoop a piece of tear-away stabilizer. Thread the machine with top and bobbin thread to match the minky fabric.
- Place the hoop on the machine and embroider step 1 to stitch the placement lines.
- Remove the hoop from the machine, but don't remove the project from the hoop. Place one minky square right side up over the placement stitches, covering the stitches. Secure with tape along the upper and lower edge.
- Re-place the hoop on the machine and embroider step 2 to tack the fabric in place.



- Remove the hoop from the machine, but don't remove the project from the hoop.
- Position the bat right side down inside the circle with about ½" of the lower tab outside the circle stitching **(A)**. Fold the wings so that all of the bat except for the tab is inside the circle and secure well with tape **(B)**.
- Fold the ribbon in half, aligning the raw edges. Place the ribbon over the bat, aligning the raw edges with the end of the tab. Secure with tape **(C)**.
- Position the remaining minky square right side down over the project, making sure that all the stitches are covered and the nap is going in the desired direction. Secure with tape.
- Re-place the hoop onto the machine and embroider the final step to stitch the final outline.
- Remove the hoop from the machine and the project from the hoop. Remove all tape and carefully tear away the stabilizer from the design. Trim ¼" around the circle, leaving extra seam allowance at the opening **(D)**.
- Turn the pompom right side out. Stuff the pompom with fiberfill, then tuck the excess seam allowance inside. Using a hand-sewing needle, whipstitch the opening closed.
- Attach the key ring and swivel hook to the ribbon. 



#### DESIGN

Download the Bat Buddy design from [cmemag.com/freebies](http://cmemag.com/freebies) until Oct. 31, 2019. Find the design after the expiration at [sueoverdesigns.com](http://sueoverdesigns.com).

#### SOURCE

Shannon Fabrics provided the Cuddle fabric: [shannonfabrics.com](http://shannonfabrics.com).

# Chambray Cutaway

BY BIANCA SPRINGER

Bring new life to a fall staple with cutwork embroidery and a refreshing button swap.

## *tip*

Wear a camisole in a contrasting color underneath the shirtdress to highlight the cutwork.

## MATERIALS

- + Readymade 100% cotton shirtdress
- + Stabilizer: paper-release tear-away & water-soluble (optional)
- + Coordinating synthetic embroidery thread
- + Coordinating buttons (amount & size according to the chosen shirtdress)
- + Hair dryer
- + Fiber-removal gel (optional; see “Source.”)
- + Toothbrush (optional)
- + Small blunt-tip scissors (optional)
- + Clear tape (optional)
- + Cutwork design (approximately 6"×7"; see “Design.”)

## EMBROIDER

- Print a design template. Audition the template over the dress, making sure to place it in an area where the skin can be exposed; pin.
  - Load the cutwork design onto the embroidery machine.
  - Unbutton the dress. Hoop the dress and a piece of paper-release tear-away stabilizer, centering the template within the hoop.
  - If using the cut-free method, place the hoop onto the machine. Make sure the design center aligns with the needle; remove the template. Embroider the design.
  - Remove the hoop from the machine and the dress from the hoop. Trim any jump threads.
  - Apply a thin layer of the fiber-removal gel to the cutwork design
- areas on the dress right side. If the dress is a heavyweight denim, apply the fiber-removal gel to the fabric right and wrong side. Dry the area using a hair dryer.
- Using a dry iron, press the cutwork design wrong side until the fabric becomes a brown color **(A)**.
  - Remove the disintegrated fibers in a bowl of water. Machine wash the dress on a gentle cycle or gently use a toothbrush to remove any remaining fibers **(B)**.
  - If using the traditional cutwork method, place the hoop onto the machine. Make sure the design center aligns with the needle; remove the template. Embroider the design, stopping after stitching the foundation.
  - Remove the hoop from the machine, but don't remove the

A



B



fabric from the hoop. Using small blunt-tip scissors, remove the fabric and stabilizer from the design cutwork area close to, but not through, the foundation stitches.

- Turn the hoop wrong side up. Center a piece of water-soluble stabilizer over the hoop; tape to secure.
- Place the hoop onto the machine. Embroider the remaining design. Remove the hoop from the machine and the fabric from the hoop. Trim any jump threads. Remove the stabilizer following the manufacturer's instructions.

## FINISH

- Dry the dress, and then press from the wrong side.
- Remove the original buttons, and then attach new buttons. ⓘ

### DESIGN

Cutwork design: ElenMari, Roses Lace (2);  
elenmari.etsy.com

### SOURCE

Dharma Trading Co. carries Fiber Etch fiber-removal gel: dharmatrading.com.





# Stitchy Business

## *Getting Started*

BY JANE NEWHAUSEN

Discover tips and tricks for turning your love for machine embroidery into a successful home-based embroidery business. In the first installment, you'll learn tips and tricks for starting up your business.

Embroidery is a great hobby, and if you're an enthusiastic embroiderer, it can also be a great way to make some extra cash. Whether you choose an online art business or making custom clothes and blankets for your friends and family, you might be surprised at how manageable it is to run your own business. Aside from selling your work, consider becoming a certified teacher, which is a great way to supplement or even replace your income. Transforming your hobby into profit is possible in so many ways. Read on for tips and tricks to get your new gig off the ground. After that, it's up to you to keep expanding!

“ You might be surprised how manageable it is to run your own business. ”

## RESEARCH YOUR CUSTOMER BASE

The first and most important part of starting a business is understanding your customer base. What kind of embroidery do you want to do? Art prints? Custom fashion? Do you want to create a unique style as an artist, or promote yourself as a reliable source for customized corporate clothes and logos? What type of embroidery do you want to specialize in? What thread type will you use? Will you use custom embroidery designs, or start with existing designs?

Once you've answered some of these questions, try to identify your ideal customer base. Are they millennials looking for fun art prints or young mothers looking for custom baby clothes? It's best to start with a perfect customer in mind. As your skills grow, you can mix it up and add new products and patterns. It might seem tempting to create products for every type of customer, but it is usually much more profitable to focus on a specific niche and become the go-to specialist for that audience.

## GET THE RIGHT EQUIPMENT

Research a good embroidery machine before you buy. Each machine brand works a little differently, so you'll want to read any instruction materials when you buy. Make sure to practice a few times before you use a new machine in your business, so you know all the ins and outs of that particular machine.



Check with your local craft stores, or research online for the best embroidery machines for a home business. You'll need something that is durable and high functioning, able to work quickly, and ideally allows you to make edits as you go. Mistakes happen, especially when you're learning. Many embroidery machines also come with digitizing software that can help you make your custom designs. Spend time with the software, and take the opportunity to learn. It will make your life a lot easier.

## KNOW WHEN TO EXPAND

The trick to running a successful business is knowing when to expand.

As your business grows, it might be a good idea to hire other embroiderers. If you are the most skilled person you know in that area, you can always hire someone else to work phones, take orders or even help you with social media and other kinds of marketing. If you're looking to keep things small, this can be done in a home-based office or remotely, by Skype and email.

## STAY ON TOP OF TRENDS

The fashion and art industries are always changing. Join mailing lists, pick up magazines and follow fellow embroidery entrepreneurs on social media to stay on top of trends. Joining groups, either online

“  
The golden rule  
of home-based  
businesses is  
that you should  
start small and  
specialize, but  
always look for  
ways to grow.  
”



or in real time, can help you stay connected to the entrepreneur and art societies that will keep you inspired and growing your business. Give plenty of opportunities for your customers to provide feedback, and make adjustments according to that feedback as you go. It's a great way to survey your customer base and build brand loyalty.

## JOIN A TRADE ORGANIZATION

Joining your local trade organization can offer many benefits. Becoming a member means you have ready access to industry-specific expertise. If you're not sure where to go at any point in your journey, your local trade organization can help you, as well as providing a list of rights and responsibilities for entrepreneurs in your area. Not only can you learn from fellow members, but you may also increase your profits. Big contracts can often be negotiated better by a trade association than by a single home-based business, and belonging to an association gives you a degree




To help develop a successful mix of products for your embroidery business, make sure to spend some time identifying and learning about your target customer as well as researching current fashion and art trends.

of legitimacy that allows you to set prices reasonably and leaves less room for negotiation.

## KEEP YOUR SKILLS UP

Naturally, you started this business because you love embroidery. So this is an easy one: Keep learning. Keep honing your skills. The golden rule of home-based businesses is that you should start small and specialize, but always look for ways to grow. If you're using existing designs, teach yourself digitizing so you can expand to custom. If you see a style on

Instagram you'd like to emulate, find a way to work it into your designs. Visit trade shows, craft fairs and art collectives. Get to know other embroidery artists. Take classes. By growing your skills, you'll improve your business, and make new contacts to take it to new heights. 

Coming up in the Winter issue:  
Pricing your embroidery

# Cuff Culture

BY STACY SCHLYER

Give worn jeans new life with custom yet casual boho vibes. It's easy to do: just add an embroidered fabric cuff and fun trims.



## MATERIALS

- + Pair of readymade jeans
- + ½ yard of cotton fabric
- + ¼ to ½ yard of fusible interfacing (optional)
- + Woven or embroidered ribbon, fringe, pompom trim, piping or sequin tape (amount according to finished cuff measurement)
- + Thread: all-purpose matching & embroidery
- + Cut-away stabilizer
- + Removable fabric marker
- + Embroidery design (approx. 4¼"×6¾"; see "Design.")

## PREPARE

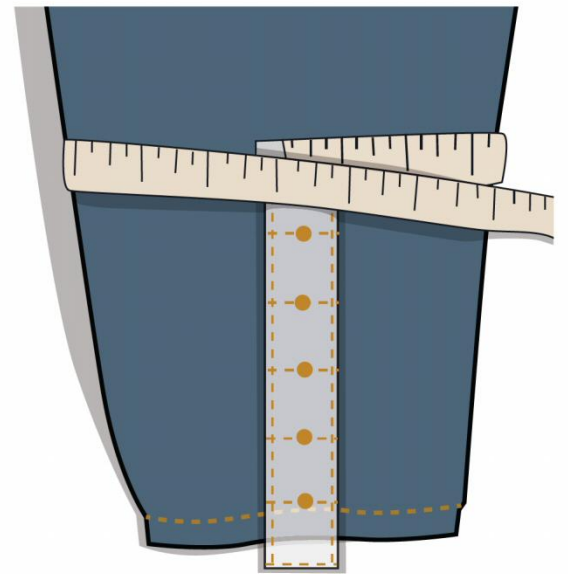
- Measure the width, both the front and back, of the jean leg to determine the circumference.
- If you selected a tapered jean (like those found in skinny jeans), begin measuring at the point the cuff will be attached to the leg **(A)**. Add 1" for the seam allowance; record as the fabric length.

- If you have opted to use a different design or different size trims, determine the needed fabric height by adding the selected design's height to the width of the trims and any allotted space between the embroidery design and the trim (counting this number twice if you plan to use the trim at the cuff upper and lower edge, as in the featured sample).
- Next, add the seam allowances at 1" total; record as the fabric height. In this instance the height of the cuff would be cut at 8¾".

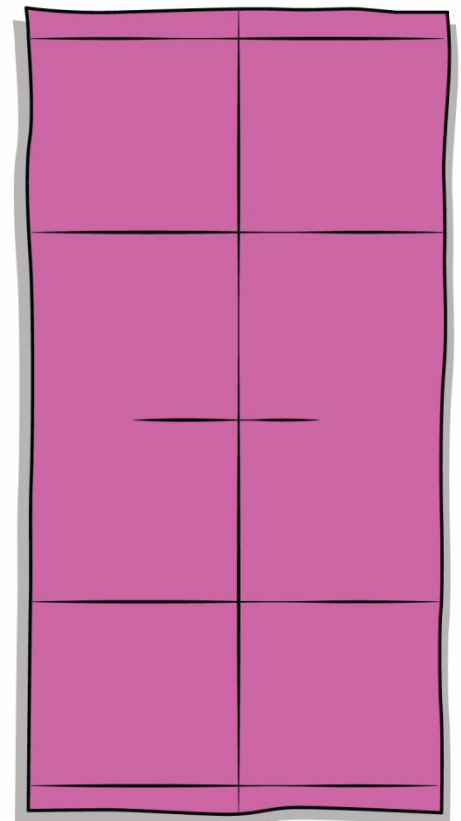
*Note: The featured design was rotated so that the height of the design is used across the cuff width.*

- Once the fabric height and length have been determined, cut four pieces to this measurement from the cotton fabric. Note that two pieces will form the embroidered cuffs and two pieces form the cuff lining.
- If using a thin fabric for the cuffs, cut two interfacing strips to the measurement.

A



B



- Determine the jeans cuff measurement to be removed. This will be the same measurement as the finished cuff, minus the seam allowance, keeping the jeans the same length as the original. For a cropped jean style, remove additional material until the desired look is achieved. Remove the excess jean material.



## EMBROIDER

- If the length of the fabric cuff is smaller so that only one design can be used, mark the lengthwise and crosswise center of the fabric strip.
- If the length of the fabric cuff can accommodate two designs, as in the featured sample, first determine the design placement by marking the lengthwise and crosswise center of the fabric strip with a water-soluble pen. Next, mark the seam allowances on each short side, in this case,  $\frac{1}{2}$ ". Finally, mark the halfway point between the centerline and each seam allowance **(B)**. Remove the original centerline, as it will not be used in design placement.
- Hoop the cut-away stabilizer and fabric, centering one centermark in the hoop. Rotate the design if needed, and stitch.
- Remove the excess stabilizer and repeat to stitch a design on the second centermark. Repeat for the second cuff.

## CONSTRUCT

*Seam allowances are  $\frac{1}{2}$ " unless otherwise noted.*

- If using interfacing, fuse it to each cuff wrong side following the manufacturer's instructions.
- With right sides together, stitch the cuff short ends together. Repeat for the lining pieces.
- With right sides together, place an embroidered cuff to a lining piece, matching the seams and raw edges. Stitch the lower cuff edge only.
- Turn the cuff right side out and press. Apply the trim(s) to the bottom edge of the cuff.



- With right sides together, stitch the cuff to the jeans lower edge.
- Press and add trims along the upper cuff edge and/or to the jeans.
- Repeat to attach the remaining cuff to the remaining jeans leg. ⓘ

### DESIGN

Flower: Mystique Flora – Peony Mandala (UT17375) by Urban Threads; [urbanthreads.com](http://urbanthreads.com)



# Rising Moon Kimono

BY STACY SCHLYER

Kimonos are a versatile garment that can be worn as a traditional dressing gown or a modern layering piece for your wardrobe. Learn how to easily draft a custom kimono and use beautiful floral embroidery borders to embellish the garment hem and sleeves.

## MATERIALS

- + 2 yards of cotton voile (or amount according to your measurements or desired alterations)
- + Water-soluble stabilizer
- + Straight ruler
- + Removable fabric marker
- + Thread: all-purpose, bobbin & embroidery
- + Floral border design (3½"×9½"; see "Design.")

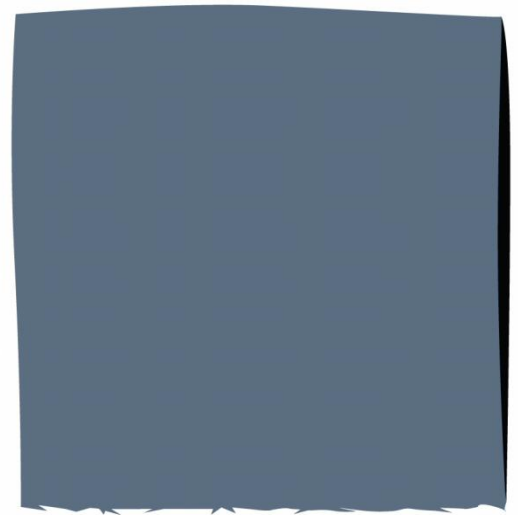
## CUT

- Fold the fabric in half widthwise, matching the short raw edges **(A)**.
- Using a removable fabric marker, mark the center along the folded edge; label as point "A."
- Draw a straight line 30" below point A, perpendicular to the folded edge; label the line end as point "B." Designate as the centerline. To create a shorter or longer kimono length, add or subtract from the 30" measurement as desired.
- Mark 14" to either side of point B; label point "C" and "D." Draw a straight line to connect point C and D.
- Mark 21" to either side of point A; label point "E" and "F." To create shorter or longer sleeves, add or subtract from the 21" measurement as desired.
- Draw a straight line 12" below point E, perpendicular to the

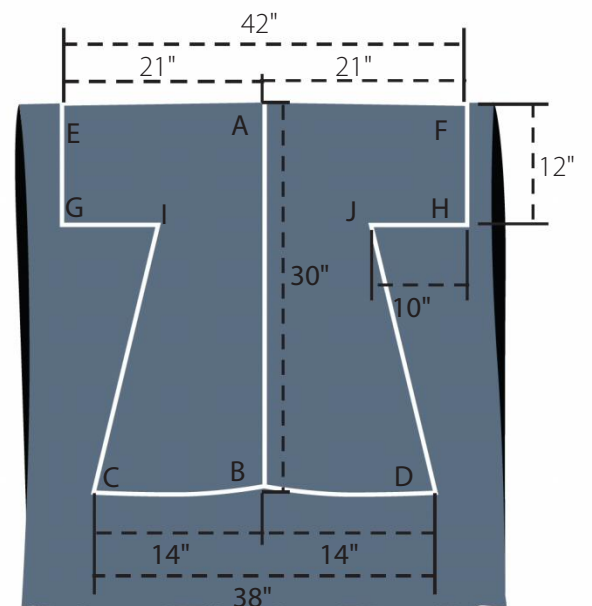
folded edge; label the line end as point "G."

- Repeat to draw a line below point F; label the line end as point "H."
- Mark 10" to the right of point G; label point "I." Mark 10" to the left of point H; label point "J." If the sleeve length was altered, add or subtract the same amount from the 10" measurement. For example, if the sleeve length was increased 5", add 5" to the 10" measurement for a total of 15".
- Draw a straight line to connect point G and I.
- Repeat to connect H and J.
- Draw a line to connect point I and C.
- Repeat to connect J and D **(B)**.
- Cut out the kimono along the lines through both fabric layers. Don't cut along the centerline.
- Draw a straight line 1" to the right of and parallel to the centerline. Designate as the left center-front edge.
- Repeat to draw a line to the left of the centerline. Designate as the right center-front edge **(C)**.
- Begin cutting through the uppermost fabric layer along the right center-front line at the lower edge up to the folded edge, across the foldline, and then down along the left center-front line. Designate as the kimono front.

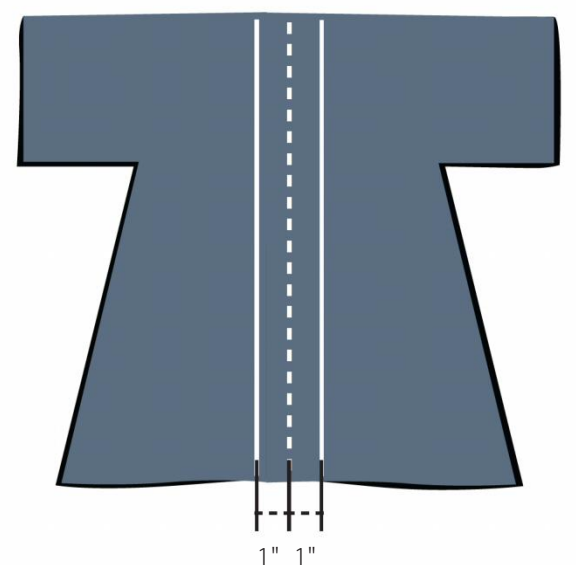
A



B



C



## EMBROIDER

Use ½" seam allowances.

- Print a template of the sleeve and lower-edge border design.
- To determine the sleeve design placement, mark the foldline at one sleeve-front lower edge. Mark the underarm seam allowance along the sleeve lower edge.
- Center the sleeve template between the two markings, aligning the design lower edge ¾" from the sleeve lower edge; pin **(D)**.
- Hoop a piece of water-soluble stabilizer and the sleeve, centering the template within the hoop. Place the hoop onto the machine, making sure the needle aligns with the centerpoint. Remove the template, and then embroider the design.



- Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Repeat to embroider the sleeve back and the opposite sleeve front and back.

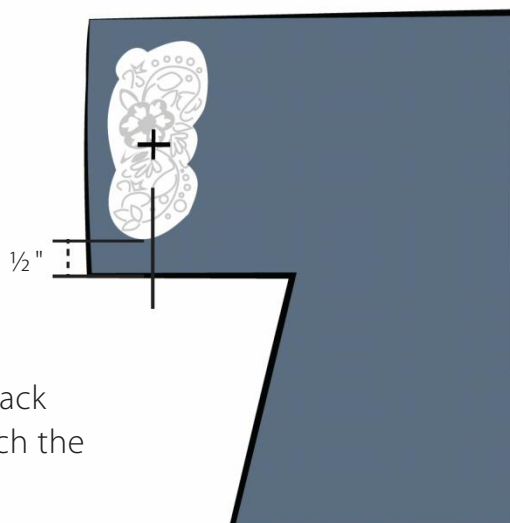
- Align the kimono front and back with right sides together; stitch the side and underarm seams.

- Place the kimono front right side up on a flat work surface.

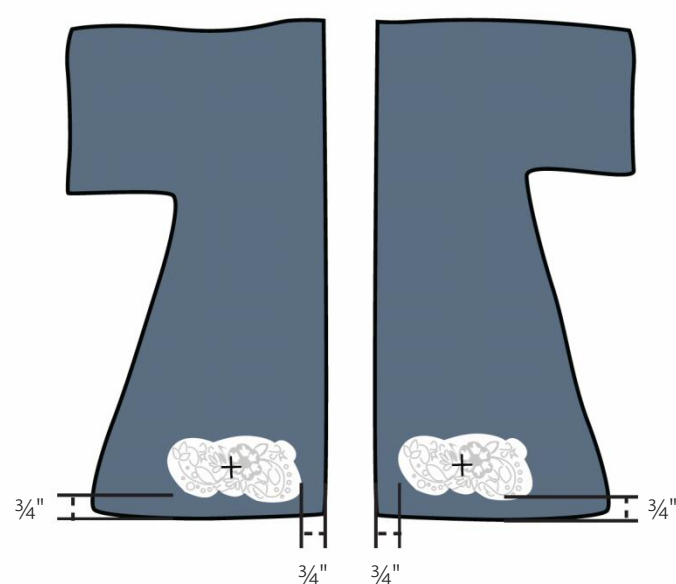
- To determine the lower-edge design placement, mark ¾" from the right center-front edge and lower edge. Position the template over the kimono lower edge, aligning the design right edge and lower edge with the markings; pin.

- Hoop a piece of water-soluble stabilizer and the kimono lower edge, centering the template within

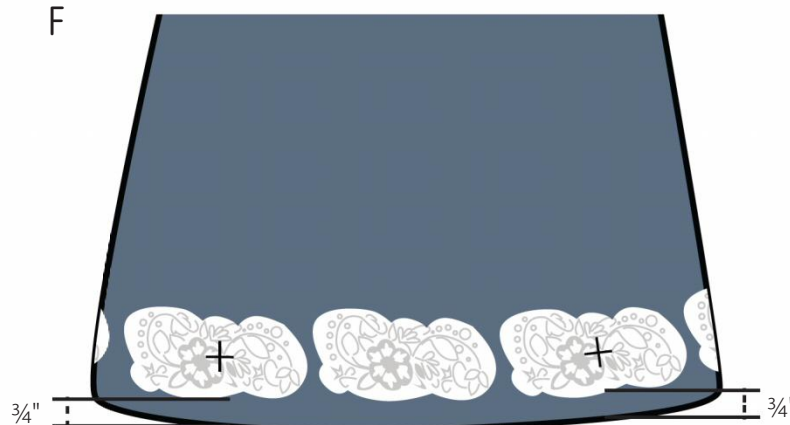
D



E



F



the hoop. Place the hoop onto the machine, making sure the needle aligns with the centerpoint. Remove the template, and then embroider the design.


- Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer beyond the design perimeter.
- Repeat to embroider the left-front lower edge **(E)**.
- Mark the kimono center back at the lower edge, and then  $\frac{3}{4}$ " from the lower edge. Position the template over the kimono lower edge, aligning the design lower edge with the  $\frac{3}{4}$ " mark and the vertical centerline with the center-back mark; pin.
- Hoop a piece of water-soluble stabilizer and the kimono lower edge, centering the template within the hoop. Place the hoop onto the machine, making sure the needle aligns with the centerpoint. Remove the template, and then embroider the design.
- Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer beyond the design perimeter.
- Center the template between the left-front design and the center-back design, aligning the design lower edge  $\frac{3}{4}$ " above the kimono lower edge; pin.
- Hoop a piece of water-soluble stabilizer and the kimono lower edge, centering the template within the hoop. Place the hoop onto the machine, making sure the needle aligns with the centerpoint. Remove the template, and then embroider the design.
- Remove the hoop from the machine and the fabric from the

hoop. Cut away the excess stabilizer beyond the design perimeter.

- Repeat to embroider a design between the right-front design and the center-back design **(F)**.
- Remove the remaining stabilizer according to the manufacturer's instructions.

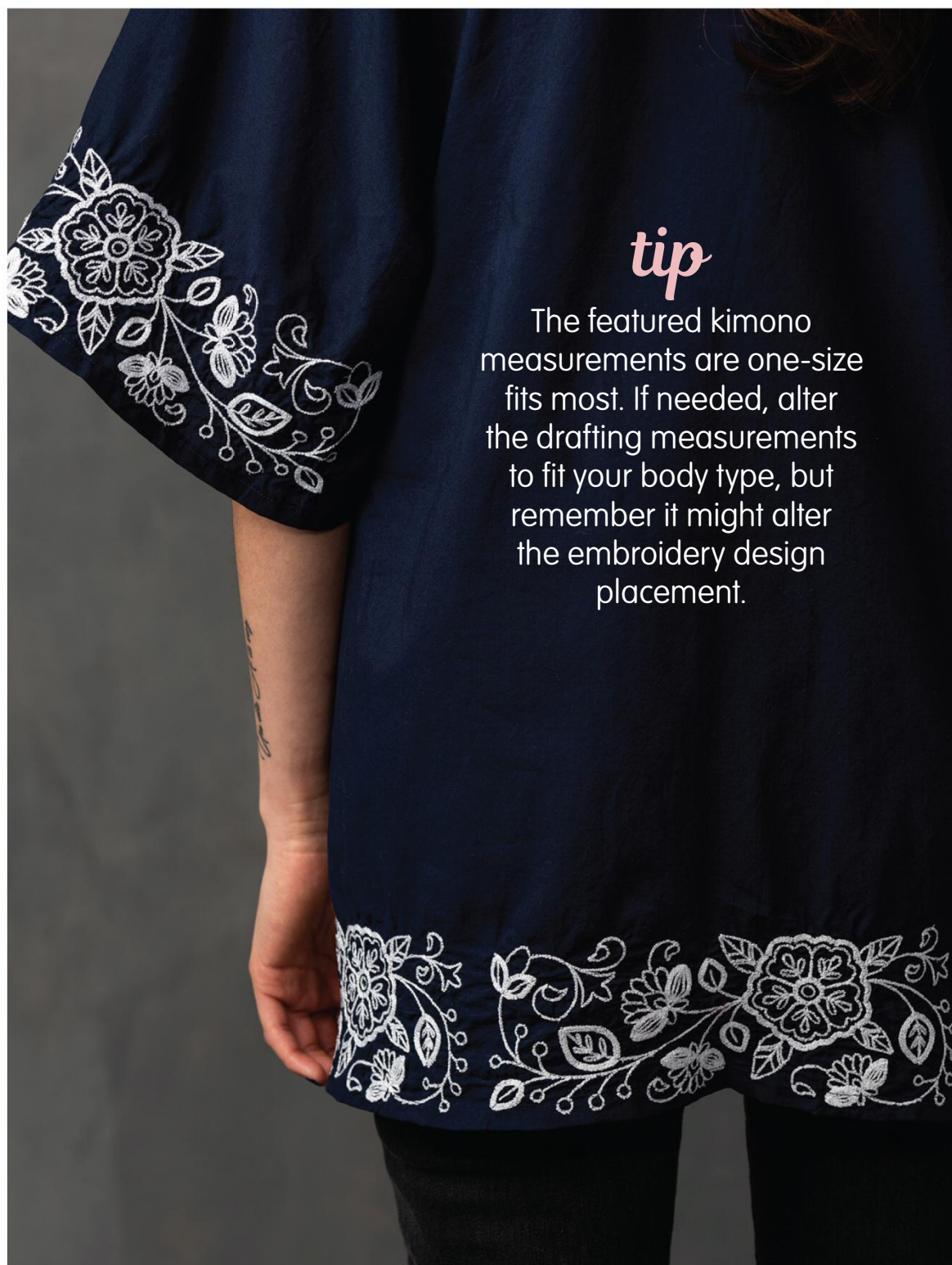
## FINISH

- Double-fold the kimono left center-front edge  $\frac{1}{4}$ " toward the wrong side; press. Stitch close to the first fold.

- Repeat to finish the right center-front edge, hem and sleeve lower edges.
- Or serge the kimono center-front edges, and then press  $\frac{1}{2}$ " toward the wrong side; edgestitch the serged edge.
- Repeat to hem the right center-front edge, lower edge and sleeve lower edges. 

## DESIGN

Lace floral: Embroidery Library, Blossoming Botanica Border (Whitework), M18592; [emblibrary.com](http://emblibrary.com)



## tip

The featured kimono measurements are one-size fits most. If needed, alter the drafting measurements to fit your body type, but remember it might alter the embroidery design placement.

# Harvest Home Basket

BY BIANCA SPRINGER

Form meets function with this charming embroidered storage basket. It's perfect for holding laundry or corralling patio supplies.



BurdaStyle  
#116

## MATERIALS

- + ½ yard of 56"-wide striped outdoor fabric
- + ¼ yard of coordinating 56"-wide solid outdoor fabric
- + 2¼ yards each of coordinating fabric (lining) & at least 56"-wide headliner foam
- + Paper-release adhesive tear-away stabilizer
- + 5"×12" rectangle of mediumweight interfacing
- + Thread: coordinating all-purpose, bobbin & embroidery
- + Needles: hand sewing & size 80/12 embroidery
- + Point turner
- + Embroidery design (Approx. 3.94"×5.35"; see "Design.")

## PREPARE

- From the striped fabric, cut two 7½"×56" strips for the upper and lower panels.
- From the solid fabric, cut one 8"×56" strip for the center panel and two 2½"×12" strips for the handles.
- From the lining fabric, cut one 21"×56" rectangle for the main panel, two 2½"×12" strips for the handle lining and two 18"-diameter circles for the basket base. Designate one base as the exterior base.
- From the headliner foam, cut two 21"×56" main panels and two 18"-diameter circle bases.
- Fuse interfacing to each solid fabric handle wrong side following the manufacturer's instructions. Designate as the exterior handles.

## EMBROIDER

- Install the embroidery needle into the machine. Thread the needle and bobbin with matching embroidery thread.
- Mark the horizontal and vertical centerlines on the solid center panel.
- Hoop a piece of paper-release adhesive tear-away stabilizer with the paper side facing up. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive. Mark the hoop centerlines using a removable fabric marker.
- Position the center panel right side up over the hooped stabilizer, aligning the fabric and stabilizer design centerlines; finger-press to secure. Place the hoop onto the machine.
- Embroider the design. Remove the hoop from the machine and the stabilizer from the hoop. Trim any jump threads.
- Carefully tear away the stabilizer from the design perimeter.


## CONSTRUCT

*Use ½" seam allowances unless otherwise noted.*

- Stitch the center-panel upper edge to the upper-panel lower edge with right sides together; press open.
- Repeat to stitch the lower-panel upper edge to the center-panel lower edge. Designate as the exterior panel.
- Position the foam main panel over the exterior-panel wrong side; baste the perimeter.
- Repeat to baste the foam bottom to the exterior bottom, the remaining foam main panel to the lining main panel and the remaining foam base to the lining base.
- Fold the exterior panel in half widthwise with right sides together; pin. Stitch the short edges; press open.
- Repeat to stitch the lining main panel, leaving a 4" opening for turning.

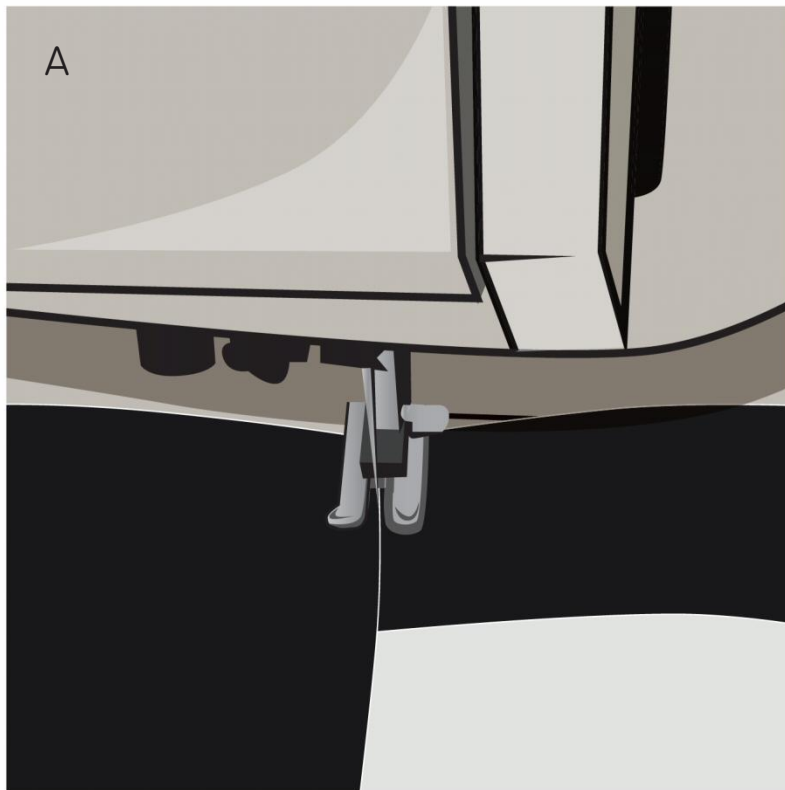
**tip**

Always test stitch the design on scrap fabric for best results.

- Align the exterior base and exterior main panel with right sides together; pin. Stitch, clipping into the basting stitches as needed to fit the curved edges together.
- Repeat to stitch the lining main panel and base.
- Insert the lining into the exterior basket with right sides together and aligning the seamlines; pin. Stitch the upper edge.
- Turn the basket right side out through the lining opening. Hand stitch the opening closed using an invisible stitch.
- Topstitch ½" from the upper edge.
- Select a 4.0mm stitch length. To secure the exterior to the lining, stitch in the ditch along the exterior panel upper and lower seamlines **(A)**. If needed, roll down and pin the basket upper edge to reach the lower-panel seamline.
- Position one exterior handle and one lining handle with right sides together; pin. Stitch the perimeter, leaving a 2"-long opening for turning.
- Turn the handle right side out through the opening. Push out the corners using a point turner. Press flat, and then topstitch along the perimeter.
- Repeat to construct the remaining handle.
- Position each handle on opposite sides of the basket exterior; pin. Stitch each handle short end with a centered square with an X inside the square to secure. 

#### DESIGN

Built-in design from the Brother PE 770 machine, available at [ibroidery.com](http://ibroidery.com)

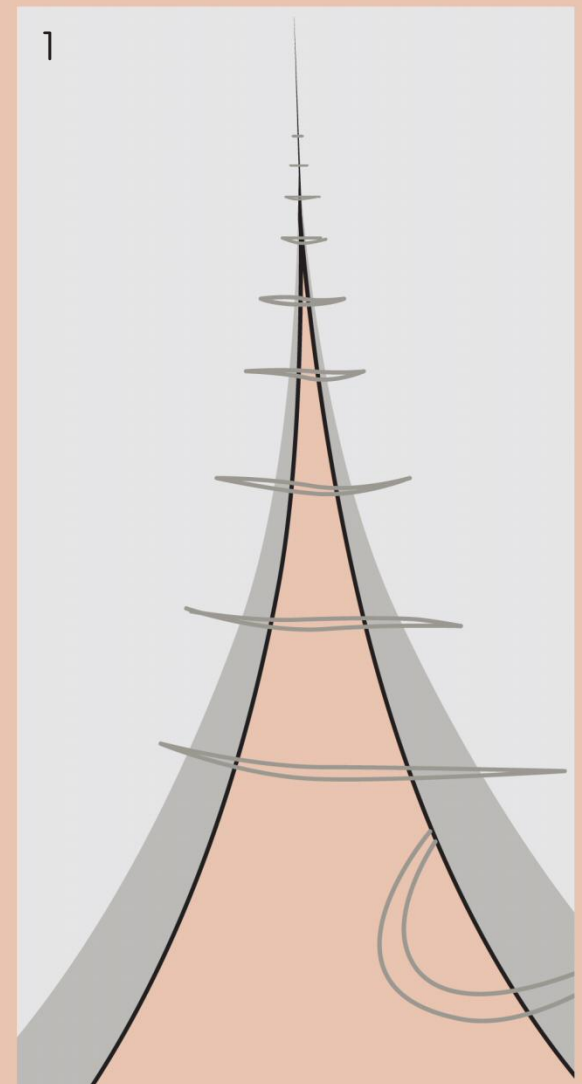




## Hand Stitch Help

Learn how to create an invisible hand stitch.

- Fold the opening seam allowances toward the wrong side; press.
- Thread a hand sewing needle with button/craft thread; knot the end.
- On the inside of the fold, bring the needle to the surface at the opening beginning point.
- Insert the needle into the first folded edge and make a small stitch on the fabric surface.
- Insert the needle on the opposite folded edge directly across from where the needle came out of the first folded edge. Take another small stitch on the folded fabric surface.
- Continue to create stitches in a zigzag pattern from edge to edge (1).
- Starting at the top and working down, pull the threads together to close the opening. Knot the thread; trim.



now trending

# Playful Plaid

BY MEG HEALY

The latest trend is dressing head to toe in one color hue. That trend has trickled over into prints — and plaid is where it’s at! Take the monochromatic trend to the next level with this look and elevate it even more with some fiery embroidery.

Trend Inspiration



CHRISTIAN VIERIG/GETTY IMAGES ENTERTAINMENT/GETTY IMAGES EUROPE

## BLAZER PATTERNS

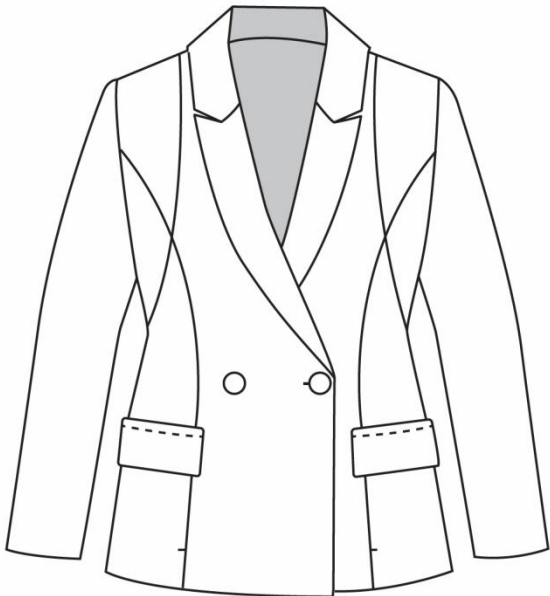
Opt for a structured blazer pattern with minimal seamlines, making it easier to sew in plaid fabric.



**Jasika Blazer**  
by Closet Case Patterns



**Blazer**  
by BurdaStyle (#127 08/2018)



**Aava Tailored Blazer**  
by Named Clothing

## BLOUSE PATTERNS

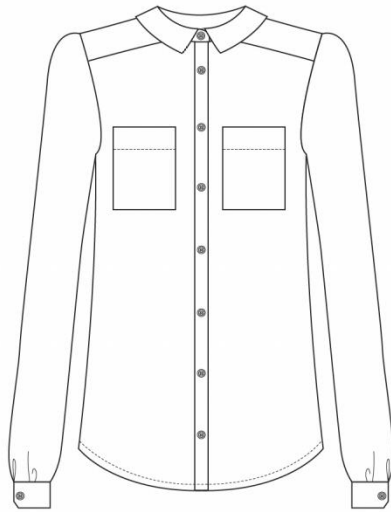
Pick a classic blouse pattern with breast pockets and a button-up front.

**tip** You can also just thrift a flannel plaid button-up and add the embroidery.



**Western Blouse**

by BurdaStyle (#119 02/2010)



**Archer Button Up Shirt**

by Grainline Studio



**Button Up Blouse**

by BurdaStyle (#129 11/2015)

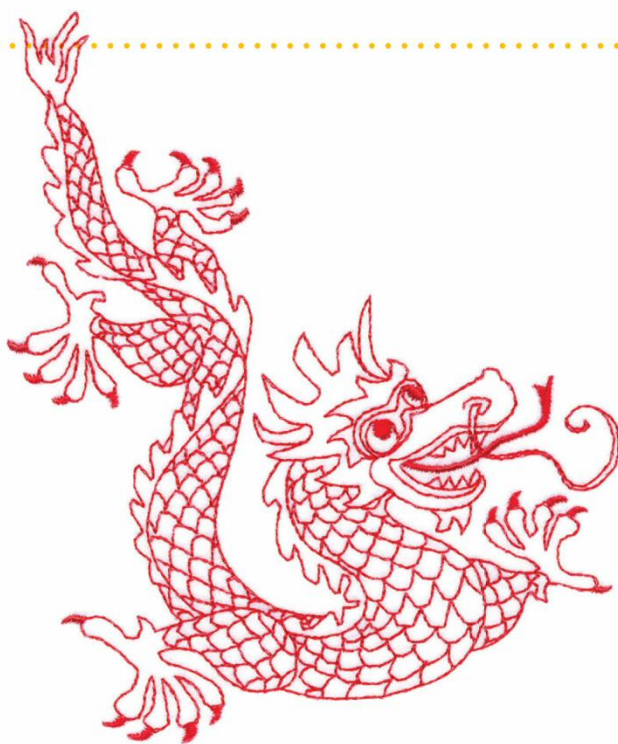
## FABRIC SWATCHES

Find complementary plaid fabrics in various weights, and grab a different plaid for each piece of the mix-and-match plaid look! You'll also want to pick up an extra yard of each for matching the plaid stripes.



## FINAL TOUCHES

While you're at the fabric store, pick out some embroidery thread colors that will stand out on your plaid fabric and choose a fiery dragon to embroider on the chest of your blouse pattern.



**Chinese Dragon 4**

by Embroidery Library



**Steampunk Carousel — Dragon**

by Urban Threads

# behind the design

## Hazel Grace Tunbridge of Graceful Embroidery

Working as a bridal dressmaker in southern England, Hazel Grace Tunbridge saw a huge gap in the market for designs suitable for bridal embroidery. She was often asked to create bridal gowns with Celtic embroidery but could not find enough suitable designs. Hazel decided to teach herself embroidery digitizing with the goal of creating collections consisting of a great variety of designs for Celtic, bridal and heirloom projects.



### How do you stay creative?

That's not difficult at all. I think I have several lifetimes of ideas in my head. I'm inspired by the beauty of the leaves and flowers I grow in my garden, as well as those I see when I'm out and about. Most flowers in my garden are grown so I can study them in detail with a view to digitizing them. There are always fresh

flowers in my house, as I enjoy photographing and watching them open and develop.

### What do you love most about the work you do?

I adore digitizing and find it very relaxing and therapeutic. It really is not work for me, but a passion and a delight. I love making friends all over the world and receiving emails from my customers with photos of what they have created with my designs.

### Where do you draw inspiration?

Many places: from nature, from my customers who make suggestions. I love to visit museums, plant nurseries and flower shows. A morning of wandering around the shops always inspires me, even if it is just a color scheme that catches my eye on gift wrap or an item of clothing. Special events also inspire me, like royal weddings and royal births.

### What's your favorite thing you've designed?

That's hard because I don't release any designs until they're perfect! I was delighted with my Antique Sewing machine, one of my biggest challenges and designs, and my Romantic Crazy Quilt blocks, which included designs for two stockings.





## What are your favorite current trends in machine embroidery?

I adore the extra-large hoops that have been developed as they enable larger embroidery all in one hoop! However, I find great delight in making dimensional embroidery like my Winter Jewels collection. The flower centers are added during the embroidery process, bringing the flowers to life.



## Where is machine embroidery headed?

Our machines are incredible, aren't they? I can envision them being able to do much more, especially in the area of editing designs. Sometimes I need to remind myself how far machine embroidery has come in the last 10 years! I only have a small studio where I work, so I have to be very careful not to get overwhelmed with too much stuff. In the last few months, I have attempted to be as minimal as possible. In the long run, this helps my creativity.



## What embroidered thing would you make if time were no issue?

If I had all the time in the world, never having to sleep, I would design, embroider and construct a quilt for each of my three daughters and my seven grandchildren. I also aim to develop a series of collections celebrating the diversity of lace from all over the world. I do hope I find time for both!

**Creative Motto:** Create a breathtakingly beautiful work of art today!

.....  
Visit [gracefulembroidery.com](http://gracefulembroidery.com) for more info or find Hazel on Youtube, Facebook or Instagram.

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# contributors



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**("In the Hoop: Pumpkin Cutie Clip"—page 23)** is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.  
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## **sue o'very**

**("Spooky Spy Eyes"—page 44, "Bat Buddy"—page 46)** creates fast, fun and adorable in-the-hoop, sewing and serger projects. She is a notion designer, published author and proud BERNINA Ambassador.  
[sueoverdesigns.com](http://sueoverdesigns.com)



## **ramona baird**

**("Double, Double, Toil & Trouble"—page 30)** is a freelance designer, digitizer, writer and educator. Passionate about all things machine embroidery, she imagines and creates things that challenge her as well as bring new skills and projects to the home embroiderer. With an AAS in Fashion Design, Ramona also designs projects for [EmbroideryDesigns.com](http://EmbroideryDesigns.com), RNK Distributors and Loralie Designs.



## **stacy schlyer**

**("Cuff Culture"—page 55, "Rising Moon Kimono"—page 58 and "Forest Florals Tote"—page 40)** is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.  
[stacysews.com](http://stacysews.com)



## **nancy fiedler**

**("Quilt This: Incorporating Freestanding Lace"—page 16)** has served as an Educator for Janome America for 14 years and designs and writes from her studio in Dwight, Illinois, with the help of her cat Jon Snow and dog Beckett.



## **bianca springer**

**("Chambray Cutaway"—page 49, "Harvest Home Basket"—page 62)** is a native of The Bahamas who learned to sew at her mother's side. She now resides in Pearland, Texas with her husband, daughter and son. They all serve as endless inspiration for fabric experimentation and hand-embroidery designs. She teaches group and private sewing to anyone willing to learn.  
[thanksimadethem.blogspot.com](http://thanksimadethem.blogspot.com)



## **meg healy**

**("Now Trending: Playful Plaid"—page 66)** has a passion for sewing that led her to study Fashion Design in NYC where she also interned for Vera Wang as a pattern maker. She's now the editor, lead educator and face of [BurdaStyle.com](http://BurdaStyle.com), the world's largest online sewing community.  
[burdastyle.com](http://burdastyle.com)



## **katrina walker**

**("Boho Bibs"—page 26)** specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.  
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## **jane newhausen**

**("Stitchy Business"—page 52)**

### **Learn More**

about the experts and designers featured in this issue at [cmemag.com](http://cmemag.com).



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- Why it's totally worth sewing bags
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